NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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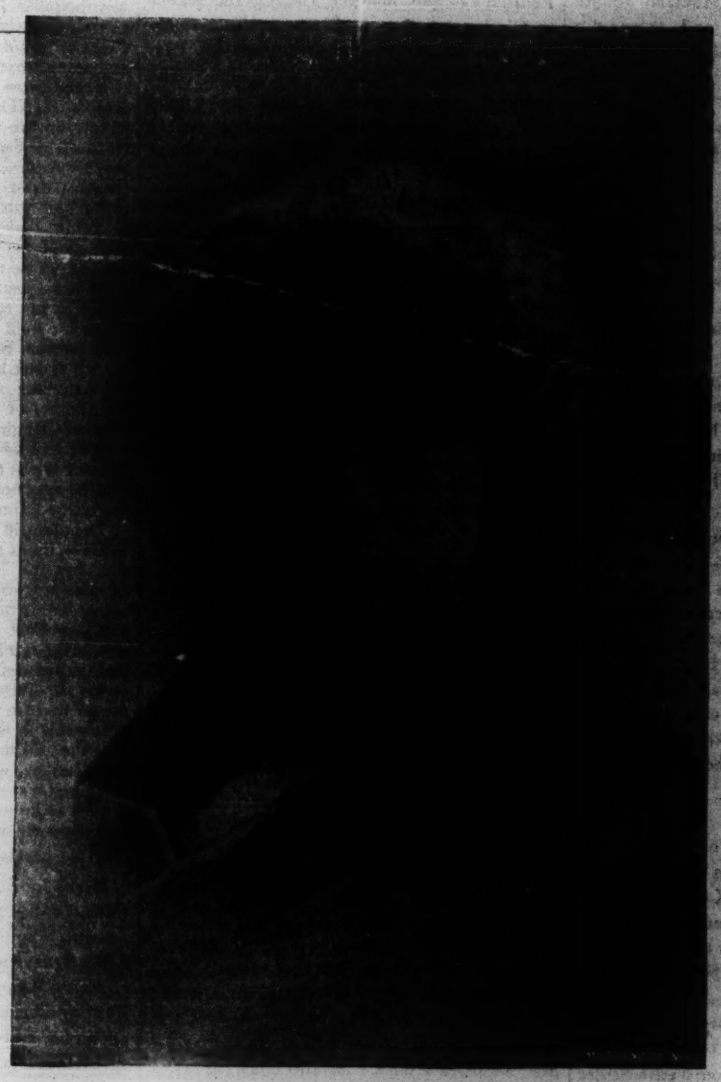

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At the Theatres.

Lotta changed her bill at the Standard Theatre on Monday night, when she played in Mlle. Nitouche before the largest audience that had assembled since her engagement began. The vaudeville was given with spirit and the performance on the whole was far better than that given by Mme Judic and her company recently at Wallack's. As between Judic and Lotta in the role of Denise, the palm may unhesitatingly be given to our own actress, who is not only more attractive to the eye, but more capable of giving a daintily humorous exposition of the superficially demure convent-girl. She is neither vulgar nor suggestive, although under less delicate treatment the part might easily descend to both levels. Judic always aimed to emphasize the suggestiveness of the lines and situations; although clever, her performance was one neat yet long, sustained *double entendre*. Lotta as Denise is a romping, sparkling mischief-maker, but she is invariably innocent in intention and delightfully ingenuous. Herein lies her great charm, and with it she wields an uninterrupted sway over her observers. Her Japanese song and dance and drummer-boy's solo were loudly encored, and in the dress of the oriental Princess and the smart soldier lad she made fascinating pictures. Her exuberance and blithesome humor kept the house in good spirits and drew forth a good deal of applause. Unless it be in one or two of her early pieces, there is nothing in Lotta's repertoire in which she better pleases her admirers or appears to better advantage than in Mlle. Nitouche.

Charles Bradshaw made Celestin extremely humorous and eccentric. J. H. Stuart, as the Colonel, sang capitally, and P. A. Anderson filled the small part of the Corporal as admirably as he does everything. Emma Hinckley, Elsie Jerome, Frank Carlyle and the other members of the company acquitted themselves satisfactorily. Next week the Rosina Vokes company will appear here in A Christmas Pantomime Rehearsal and My Milliner's Bill.

* * *

The attraction at the People's Theatre this week is Lillian Lewis as Cora, the Creole, in Article 47. The opening house was fairly large, and rather demonstrative in approval of the work of the new star. In the first act Miss Lewis gave promise of failure. Her acting was insipid and her voice was bad. Some of her speeches were delivered so aimlessly as to almost excite laughter. But in the remaining acts Miss Lewis did some excellent bits of work, and deserved all the applause, recalls and flowers bestowed. She was especially effective in the mad scene. Still, it must be frankly stated that Miss Lewis' Cora was a very uneven performance—in the strong scenes frequently rising to dramatic strength and in the quieter scenes sinking to the depths of insipidity. Miss Lewis has much to learn before she becomes a mistress of French frenzy in the dramatic art.

The support was very fair. Will S. Harkins was somewhat conventional as George Duhamel, but withal gave a virile performance of the role. As the Parisian dude, Potain, Frank De Vernon was a little bit loud. The part should be played quietly, the by play not intruding itself too much upon serious scenes. Revel Germaine's Victor Mazillier was about what might be expected from one who adopts such a stage *nom*. Charles Mestayer was hard and gritty as M. De Rives. Olive West was not the least important member of the cast. Her Marcelle was in all respects an excellent performance. The scenery and mounting call for no special mention.

Next week the unhorsed Mikado from the Standard Theatre puts in an appearance.

* * *

Henry Chanfrau opened a week's engagement at the Third Avenue on Monday night to a large house. His performance of Kit Redding, made famous by his lamented father, has heretofore been discussed in these colums. It is in many respects admirable, having the advantages of the youth, fire and energy which the young actor brings to bear upon the character. Mr. Chanfrau's acting was liberally applauded and heartily enjoyed. Beyond a doubt the drama in his hands will be prosperously perpetuated. His company is efficient. Odell Williams and Joseph Mitchell were capital representatives of the familiar "beats," the Judge and the Major. Sarah Trenchard as Alice, and Florence Sherwood as Mrs. Stubbs assisted in giving interest to the play. The rest of the support were satisfactory. In the [illegible] scene a number of negro specialists were [illegible] introduced, including the banjoist, [illegible] Weston, the Black Diamond Quartette [illegible] numerous band of plantation singers and [illegible]. The piece was nicely put on in re[illegible]scenery. Next week, Lester and Al[illegible] will come to the front at this house, in conjunction with the eminent knocker-out, John L. Sullivan.

* * *

Her Atonement began an engagement at the Grand Opera House on Monday with a good-sized audience in attendance. Often as this play has been seen in this city, its attractiveness does not grow less with the public The more or less sensational features and the military evolutions were received with the usual demonstrations of popular approval, and the spectators found much to commend in the acting of Eleanor Moretti, Thomas H. Seabrooke and the other members of Messrs Chapman and Sellers' excellent company.

* * *

The Rat Catcher continues to be the attraction at Niblo's Garden. Several novelties have been added to the ballet department, and the enjoyment of the audiences is consequently enhanced. And yet, despite the dancing and the excellent singing and acting of Hubert Wilke, the representation lacks the agreeable qualities of the majority of the Kiralfys' spectacular achievements. The piece itself is rather tedious, and the subject does not offer sufficient opportunity for the employment of the showy specialties with which the enterprising Hungarian managers are wont to bait their glittering wares.

* * *

Evangeline still fills the bill and the auditorium at the Fourteenth Street Theatre. The gay music, the dazzling beauty of the chorus-girls, the showy scenery and dresses, and the clever work of Fay Templeton and John A. Mackay, combine to boom the extravaganza merrily and profitably along.

* * *

Hoodman Blind is paying Mr. Wallack well for the liberality he has bestowed upon its production. The cast is remarkably strong, the interesting story is told with quickness and force, and the beautiful scenery must be seen to form an adequate idea of its merit.

* * *

The best play that the season has brought us, Saints and Sinners, is continuing to enjoy deserved popularity at the Madison Square Theatre. Superbly acted and splendidly mounted, the representation elicits the strongest commendation from large and intelligent gatherings The unqualified success of this work is a welcome sign that, perverted though it may seem on the surface, the taste of our public is sound at the core.

* * *

Mr. Harrigan's current comedy is a decided "go." The Park Theatre has been filled at every performance since it was first brought out, and it bids fair to create hilarity among visitors and satisfaction in the box-office for many weeks to come. Mr. Harrigan has many plans under consideration for the future, and he is preparing the groundwork for several pieces that will enable him to do some versatile acting and present himself as well in a new phase to the admirers of his talents.

* * *

Romeo and Juliet has been played at the Union Square Theatre to good-sized audiences latterly, and Manager Hill has every reason to feel satisfied with the pecuniary results of the remarkable run achieved by the Mather production. Leah is underlined, but it may not be brought out before the engagement terminates, early in February. In case a change of bill is required, however, it will find its way into the Union Square stage the second week in January.

* * *

The pronounced success of One of Our Girls at the Lyceum Theatre is uninterrupted. Miss Dauvray's acting as Kate Shipley has won for her hosts of admirers among the fashionable people who bestow their patronage so liberally upon this house, while Mr. Sothern and several other clever members of the supporting company find abundant favor.

* * *

Tony Pastor is back at his Fourteenth Street Theatre with a capital variety show, concluding with a laughable piece called Rudolph's Ambition. The doll matinee on Tuesday drew a big crowd of visitors.

* * *

There seems to be no cessation in the desire to see Adonis at the Bijou. Mr. Dixey's imitations, singing and dancing are as thoroughly enjoyed as when the performance was in the strict sense of the word a novelty. Adonis will no doubt be a fixture at this theatre for the rest of the regular season—perhaps longer.

* * *

Kellar's entertainments at the Comedy Theatre have in no respect lost in novelty and the drawing quality. His feats never fail to excite wonderment and delight.

The Musical Mirror.

The production of Goldmark's Queen of Sheba, at the Metropolitan Opera House, by the German company, has been, so far, the hit of the season. We are fond of show, as a people. Being denied that luxury in our State ceremonials by reason of republican simplicity, we are all the fonder of it on the well-known principle, *omne ignotum pro magnifico*; just as we will occasionally run after and lionize a foreign nobleman, although we don't care to cultivate such orchids at home. The Queen of Sheba is a gorgeous oriental spectacle. No cost has been spared on the production, and the resultant effect is splendid even to magnificence. The music is of that luscious, Semitic voluptousness that we meet with in composers of that race. The gems of Ormus and of Ind seem to lend it their color and glow, and the texture is as of cloth of gold and purple of Tyre. We do not get the pure melody of Mozart nor the grand, thoughtful strains of Beethoven. The tone comes nearest to that of Meyerbeer, but it is even more imbued with the Asiatic richness and depth of color. The singers are well suited to the song—for volume of voice and breadth of passion are more required by Goldmark's music than true vocal art. The melodies of the Italian school imperatively demand singing The declamators of the new school need only good voices and clear delivery.

* * *

Amorita has somewhat falsified our prediction by having crowded houses every night, showing what a really perfect production can do, even with weak material. Victoria Schilling is making herself a firm position with the public by her own merit, independent of any little romantic interest she may have been indebted to at the outset. Her singing in the duet with Celli, at the end of the second act, is really charming. Mr. Fitzgerald, also, has conquered the innate insipidity of his part and wins applause by his own talent. Mr. Celli, by reason of his good voice, good style and handsome figure, is a fixed favorite, and Miss Hall is very good as the translated tenor. Jesse Williams and his unrivalled band are—as they always are—first-class artists, well led.

* * *

We are truly of opinion that the Mikado company at the Fifth Avenue Theatre has attained the rare art of gilding refined gold and painting the lily We thought when we first heard their presentation of that pleasant opera that it was as near perfect as art could make it, but, hearing it again, we are compelled to say that the performance has surpassed its former self. The houses are crowded nightly—even during the bad weather that hurt the business at most places of amusement.

* * *

Effie Stewart made a successful debut at Penfold's Organ matinee, singing the seance by Gomez, "Il Guarany," admirably, and afterward a charming ballad with poetry by Foster Coates called "A Mother's Lullaby." The audience was delighted by the last-named song, which is one of those instances of poetry wedded to music that goes straight to the heart.

* * *

The Casino concert on Sunday night was well attended, considering the weather. The great charm of these concerts—to a musician—is the band, which, under Rudolph Aronson's fostering care, has attained a pitch of rare perfection.

* * *

Herr Bott, whose introductory reception we noticed lately, will shortly give a grand concert. Bott is a typical representative of the school of Spohr, and ranks second to none as a classical violinist and composer.

* * *

A very interesting event took place at St. Louis on Dec 3—the first concert of the Musical Union and also the opening of the new Music Hall. The hall holds 4 000 people, and the evening concert was attended by 3 500 The band numbered more than sixty instruments, under the guidance of Mr. Waldauer, and played Beethoven's great pastoral symphony with grand effect, as also other instrumental pieces of a high class. Of the solo singer of the occasion, Mme. Caroline Zeiss, whom we have had occasion to notice in our columns as the leading mezzo-soprano vocalist in this country, the St. Louis *Republican* writes: "Mme. Caroline Zeiss was received with extraordinary favor. Wherever she has appeared, the artistic work of Mme. Zeiss has won for her the highest encomiums, and she comes to us heralded by her reputation as one of the two great contralti of the lyric stage. She possesses a pure contralto voice, of great compass and flexibility, and of surprising volume. That Mme. Zeiss brings to an artistic interpretation of the most exacting music the requisite force and capacity no one will hesitate to admit who had the pleasure of listening to her magnificent voice at the concert of the Musical Union."

* * *

The concert for the benefit of the Rev. Mr. Lloyd's church on the evening of the 12th was a real success, and the pecuniary as well as the artistic result was most satisfactory. Belle Cole was enthusiastically received and all her songs were re demanded. Alice Raymond's cornet solo met with like favor, and Edwin Meyer, the violinist, was also forced to repeat his selection. The other assistants, Miss Moony, Mrs. Marckwald, Miss Weed and Mr. Birch, were very favorably received, and the general impression was so marked that a special entertainment at Steinway Hall is in active preparation.

* * *

The Black Hussar, at the Star Theatre, is very well given and much approved of by the audiences. There is a bright liveliness in the music and an ease and "go" in the acting that give a great deal of effect to the presentation. Mme. Cottrelly is an impersonation of quaintness, and Lilly Post is a charming little prima donna, both in face and voice. Mme. Jansen has a part that suits her exactly, and her "Ohe, Mama" is, unto her, a property of easiness.

* * *

Koster and Bial keep up the ball in lively fashion with their burlesque Mikado. Whatever is done here is done right well. The band is good if not very large, and the artists are all capable and attractive.

Theatrical Litigation.

BERTINI'S SUIT AGAINST MAPLESON.

For two years Signor Tobia Bertini has waged a suit against Colonel James H. Mapleson, the impresario of Her Majesty's Opera company. Signor Bertini sought to recover $50,000 damages for an alleged wilful breach of contract The case has just been tried before Judge Larremore, in the absence of Signor Bertini, who is said to be in Europe. On July 14, 1883, Colonel Mapleson's agent in Italy entered into an agreement with Signor Bertini, by which the latter was to sing leading tenor roles in Colonel Mapleson's opera company for season of 1883-4, at a salary of $3,000 a month. The impresario had never heard Signor Bertini sing, and in securing his services had acted upon the recommendation of Mme. Gerster solely. On the night of Oct. 14, 1883, Bertini sang the Duke's role in Rigoletto, at the Academy of Music; but he was not given another opportunity to appear there before the public, which is explained by the following letter received by him from Colonel Mapleson:

NEW YORK, Oct. 27, 1883.

To Signor Bertini:

SIR:—In consequence of the lamentable failure you met with on Wednesday evening last, 14th, it is my painful duty to notify you that in consequence of your inability to perform your contract I hereby put an end to it. At the same time I request that you will return me the balance of the money that I advanced to you, amounting to $2,000. Yours truly,

JAMES H. MAPLESON.

A number of letters passed between the Signor and the Colonel. The former wanted to sing in Traviata, but the Colonel was inexorable. As no satisfactory arrangement could be arrived at, Signor Bertini began suit. The Signor claimed that by his discharge his reputation as a singer had been damaged to the extent of $50.000 Colonel Mapleson answered the complaint by asserting that Signor Bertini's services were entirely worthless to him, as he had failed to sing his parts skilfully and carefully, and that he was responsible himself for the breaking of the contract. He put in a counter-claim for $2,000, money which he had lent Bertini Among the audience at the trial last week were Signors Arditi, Ernani, Lavelle and Clito Moderati, and Mme. Adeline Murio-Celli. The letters were put in evidence, as was also the contract, which was written in French. Colonel Mapleson was examined, and stated that he gave Signor Bertini his choice of three or four operas, and he selected Rigoletto. The cross-examination of Colonel Mapleson brought out the story of Signor Bertini's alleged failure. It was related in this way: "At the commencement of the opera he (Bertini) came on and kept breaking down on every half note. When he sang on an F natural or an F sharp or G he broke down. In the second act he did the same. In the third act, before he finished where he ends on octave A natural, I requested him not to attempt it, but to sing it an octave lower, because it would cause scandal; but he would hold on, and broke down five times. The audience at last broke into laughter."

"After the opera," said Colonel Mapleson, "a number of complaints were received about Bertini's singing." Colonel Mapleson declared that he had no ill-feeling toward Bertini, and did not wish to injure him in any way, and that he was not actuated by malice when he discharged him.

The plaintiff's counsel made a proposition to settle without costs to either party, and agreeing not to bring another action. Colonel Mapleson consented and stipulated not to bring an action on the counter-claim. The suit was then discontinued. Colonel Mapleson, although he loses the $2,000 lent to Bertini, expressed himself as well pleased with the terms of settlement. He told a MIRROR reporter that he was too busy at present with his rehearsals to waste any time in court, and said that the suit had been a good lesson to him, as hereafter he would not engage an artist on any person's recommendation, but should endeavor to know whom he was engaging before any contract was signed.

MME. JANISH ENJOINED.

Mme. Janish has been adjudged to have no right to the production of Anselma for the present. Suit was brought by Mrs. Agnes Ethel Tracy, who procured an injunction restraining Mme. Janish, her manager and others from producing the play pending a decision upon the motion for its continuance; but an agreement was made by which Mme. Janish was permitted to produce the play pending a decision of the motion. Judge Van Vorst's views upon this subject are interesting, and are given *in extenso:* "The play was written by the French author, Sardou, expressly for the plaintiff, to whose talents and qualities as an actress it was suited. She paid a large sum for the piece, and she performed it in this country with success and profit. By the terms of the contract with the author, made in France, plaintiff had the right to translate the piece and play it in America, where the piece was to be her absolute and exclusive property. Sardou reserved to himself the right to cause the piece to be played in France and other countries, but not in America, where plaintiff's right of property was made as strong as language could make it. Whether Sardou did in law part with all his interests in the property save as above existed, is perhaps unnecessary to be determined. He certainly could not publish the piece and dedicate it to the public so as to interfere with the plaintiff's absolute rights in this country.

"It was the duty of the author to observe with fidelity his contract with the plaintiff, and to refrain from doing anything with the piece that would be to the plaintiff's injury. The play was, however, published in France, and some copies came to this country. In virtue of such publication by the author, or with his authority, the defendants claim the right to perform the play here. They certainly cannot in equity assert such claim without the plaintiff's consent. She did not authorize the publication. She has done nothing here through which she has forfeited her rights to exclusively perform the play in this country. The defendants cannot construct a right to perform the play here. Under all the circumstances, and in any light in which it may be viewed, the plaintiff's equity is anterior and superior to any supposed right or equity in the defendants' favor springing out of such unauthorized act, and the injunction in her favor should be continued until the hearing."

Ex Judge Dittenhoefer expresses the opinion that Judge Van Vorst is wrong in his opinion, and feels confident that if Mme. Janish authorizes him to appeal the case he can secure a decision in her favor.

SAM'L OF POSEN'S LEGS.

Max Bleiman, an artist, has a studio in Fifth avenue On the 4th of December last M. B. Curtis, who impersonates Sam'l of Posen, happened into the artist's studio, and before he left Mr. Bleiman had agreed to paint a portiere of Curtis as "The Hebrew Drummer." When it was complete Mr. Curtis refused to pay for it upon the ground that it was an exceedingly poor piece of work. The price demanded was $75, and as it was not paid a suit was brought in the City Court. The case was tried last Friday before Judge Hawes and a jury. The portiere was exhibited in court, and Mr. Curtis told his story of the transaction. On the day in question he had gone out to purchase a saddle. He met Bleiman, who urged him to take an order for a portiere for advertising purposes. He represented that he had made several for a New York manager for $100 each, but would make him one for $75. Curtis declared that he had made no agreement with Bleiman, but had told him that if he painted the portiere it would be at his own risk. In any event, he said, one leg of his portrait in the portiere was unquestionably shorter than the other. Mr. Curtis was compelled to stand up and exhibit his figure before the jury, whom it took six hours to decide whether the artist was entitled to a verdict or not. They finally agreed that he was, and gave him a verdict for the amount claimed.

THE CARL RANKIN CASE.

Thatcher, Primrose and West, the minstrels, employed Carl B. Rankin under an agreement which permitted them to dispense with his services upon two weeks' notice. Subsequently Rankin received an offer from Barlow and Wilson to join their company, and he was about to do so when he was restrained by an injunction secured by Thatcher, Primrose and West. The injunction not only restrained him from appearing with Barlow and Wilson, but it also prevented him from playing with his former employers. The counsel for Rankin applied to Judge Wallace in the United States Circuit Court to have the injunction vacated; but the motion was opposed by counsel on behalf of Thatcher, Primrose and West, who urged that it should not be vacated for the reason that Rankin was in contempt of court because he had, in spite of the injunction, put an advertisement in a Washington newspaper that he would appear with Barlow and Wilson. Rankin's counsel denied this assertion, and declared that he had nothing to do with the advertisemnt. Judge Wallace denied the motion for the present, but gave Rankin leave to renew it upon presenting affidavits purging him of contempt.

MAPLESON WINS AGAIN.

In the fall of 1882, when James H. Mapleson came across the Atlantic with his opera company, he brought with him a collection of armors and costumes, The Custom House officers, after examining the articles, decided that they were subject to duty. The impresario was of a different opinion, but nevertheless he was compelled to pay duty to the amount of $370. He subsequently brought an action in the United States Circuit Court to recover the amount, and last week the case was tried before Judge Wheeler and a jury. Counsel for Mr. Mapleson argued that the articles were tools of trade, and therefore exempt from duty. In support of this view was cited the case of Henry Irving, whose costumes and scenery had all been admitted free. Counsel for the Government insisted that this had been done because Mr. Irving was an actor. Opposing counsel said that to make a distinction against Colonel Mapleson on this ground would compel future juries in similar cases to decide just in what respects a man was a manager and in what an actor. The jury decided the question, after short deliberation, in favor of Mr. Mapleson.

Manager Henderson's Plans.

During a conversation with a MIRROR reporter, yesterday, Manager William Henderson, of the Jersey City Academy of Music, said that he intended to completely rebuild the theatre inside, changing the stage to the opposite side and placing the entrance on the main street. Mr. Henderson remarked that Jersey City will no longer tolerate a country theatre; the people are acquiring metropolitan tastes, and he is determined to give them a place of amusement that will equal in beauty and comfort any in the country. His experiment as manager of the Academy has been a success. Presenting the best attractions, he has drawn, with few exceptions, $550 to $650 every performance this season. And with this patronage behind him he has no doubt of a brilliant future. The new house—for it will be virtually new in every particular, except site—will be on the ground floor, and capable of seating 1,700 people, or about $1,000. There will be orchestra sofas, an orchestra circle, dress circle and gallery, furnished with all the latest improvements. The stage will be 45x34 feet, with an extreme width of 60 feet. There will also be a large number of exits, capable of emptying the house quietly in four and a half minutes.

"I will begin work," said Mr. Henderson, "as soon as the season closes, and I hope to have the the new house ready for opening on Sept. 1, 1886 In reference to the rumor of my connection with the Windsor Theatre in New York, I did look that way; but when I considered the immense resources of Jersey City, with its 160,000 inhabitants, who could be kept at home, encouraged by a first class place of amusement, I concluded I had better remain here."

Business Manager Hyams, having given satisfaction during the past seasons, will continue to ably second Mr. Henderson Mr Henderson is a shrewd man, and after two years' experience with the theatre goers of Jersey City, no doubt sees his way clear to financial and artistic success.

Massenet's Cid.

PARIS, Dec. 4, 1885.

Musical opinion is divided as to the merits of M. Jules Massenet's Cid, which has just been produced at the Grand Opera. Not only is the score more or less criticised, but the libretto is the subject of animated discussion. It is not often that the critics trouble themselves much about the "argument" of an opera, for the plot of a lyrical drama is rarely ever more than a mediocre composition. In the present instance, a French classic has been massacred, and this fact alone is enough to arouse the anger of all faithful guardians of the masterpieces of French literature. Corneille's tragedy could not be set to music, for the requirements of a grand opera are different from those of an ordinary stage piece. What, then, was the proper thing to do for the musician who had been fascinated with the heroic love-story of the Cid and Chimene? The most sensible thing, undoubtedly, was to take the Spanish legend either at its original source or in the French setting of Corneille, and to construct for the composer a libretto that would reproduce the principal scenes. By this method we should have had as good a scenic piece as we now have, and we should not have to deplore the mutilation of a literary masterpiece. Instead of so doing, Messrs. Dennery, Gallet and Blau have borrowed from Guilhem de Castro certain scenes which Corneille had only indicated, and they have taken from the French poet some of his finest verse to place alongside of their commonplace rhymes. You can imagine the effect on a delicate ear when it hears the tenor warble a delicious and well-known stanza of Corneille and immediately afterward the charming Chimene replies in a language that Dennery would place in the mouth of one of his heroines of melodrama! These objections made, we must admit that the adapters have very cleverly arranged their plot.

Chimene, daughter of Don Gormas, is in love with Rodrigue, son of Don Diegue Disappointed at seeing Don Diegue named Governor of the Infanta of Spain, Don Gormas, who expected to receive the honor, insults him. Being too old to avenge the insult. Don Diegue calls upon his son to answer for him. Notwithstanding his love for Chimene, Rodrigue, or the Cid, provokes Don Gormas and kills him. Chimene demands vengeance. The Moors attacking the Spaniards, a leader is wanted to replace Don Gormas, and the people choose Rodrigue, who has recently been made a Chevalier of Saint James. Rodrigue turns victorious, and Chimene, forgetting her vengeance, avows her love for the Cid, and the piece finishes by a marriage that Corneille had only dared to indicate. Besides arranging the best scenes of the two works, the authors of the libretto have imagined one of their own, which produces a fine effect by its simplicity and intensity. When Rodrigue has killed Don Gormas, Chimene asks all the witnesses of the quarrel who is the assasin? No one replies, but when she sees Rodrigue with his face buried in his hands she at once divines the truth and falls inanimate.

There was a time when M. Massenet was suspected of Wagnerian tendencies, but this reproach cannot be addressed to him apropos of The Cid. Without entirely rejecting the new forms, he shows a marked preference for the old methods, and it is this proceeding that so enrages the partisans of the music of the future. Massenet has preferred to take from the German and Italian schools what he considers their best features and to arrange these diverse elements after his own fashion. In so doing he has satisfied the taste of the great majority of the French public, which is not at all in sympathy with the idea that scientific harmony is preferable to melody. Music being an ideal art, the average French lover prefers a language that expresses his passions and aspirations and is content to applaud a work that touches his soul rather than his intellect. The score of The Cid is not wanting in dramatic intensity, and in this respect it is a step in advance on all of Massenet's former compositions, yet it seems to me that in the purely tender passages of the work the composer has found his best inspiration.

The overture, following the old idea, reproduces the principal motives of the personages; then, in the first scene, we have an adorable duet sung by Chemene and the Infanta, who, in love with the Cid, renounces him in favor of Chimene. In the second scene, where Rodrigue is made a Chevalier of Saint James, the bells ring, the organs play and the trumpets sound in a curious warlike and religious ensemble that is strikingly ingenious. Rodrigue's invocation, "Oh, Noble Sword," is not very effective, but the meeting of Chimene and Rodrigue is expressed in a delicious andante phrase, "Angel or woman, my days are united to yours," while Chimene, speaking to herself, avows her secret in a "vow of eternal tenderness." Don Diegue, when insulted by Don Gormas, replies with a noble air, full of frenzy: "Oh, rage! Oh, despair!" The duel scene, with a mournful chant by Rodrigue, after he has killed Don Gormas, and the angry cry of Chimene, accompanied by a funeral march, makes a very moving finale to this tableau. Preceding the ballet, the Infanta chants a hallelujah which is a gem. The ballet is charming and is made up of six Spanish dances, for which Massenet has found some happy combinations of all the sounds produced by the mandolin, castanet, guitars and the other instruments dear to the Spaniard. Chimene's prayer for vengeance, "Yes, blood demands blood," and Don Diegue's lament, "How worthy of envy," are two superior morceaux. In this first scene of the third act is the magnificent duet between Rodrigue and Chimene, universally admitted to be the crowning piece of the work. In this duet, where the elevation of the ideas is equal to the melodious charm which clothes them, Massenet has expressed with a rare perfection filial tenderness, love and despair. Chimene, alone in her chamber, sighs: "Weep, weep, my eyes," and Rodrigue appearing, answers: "Oh! days of early tenderness." Chimene, repeating the phrase, as in a dream, suddenly returns to herself and utters the famous lines of Corneille:

Puisque tu seus pour moi tri cœur encore epris,
Sors vainqueur d'un combat dont Chimene le prix.

Rodrique, exalted by his passion, shouts: "Come, Navarreses, Moors and Castilians!" and rushes off to join his army. Rodrigue's hymn to Saint James imploring victory, is full of mysticism and religious sentiment. In the last act there is a superb lament of Don Diegue, who believes that his son has been killed, and an admirable trio between Don Diegue, the Infanta and Chimene,

Massenet's opera, in spite of the criticisms of the Wagner followers, is a grand work. It is clear, full of superb and passionate melodies and sufficiently dramatic. The cast is an excellent one. Mme. Fides Devries, whom I hope you will one day hear in America—where her mother sang with success some thirty years ago—is a perfect Chimène. Tender, passionate and tragic in her acting, she sings the role *en grande artiste*. Mme. Bosman, as the Infanta, sings with great charm and taste. Jean de Reszke, the Cid, is a tenor who is feeble in the dramatic parts of the role, but his fine voice and finished style were much appreciated by the audience at the first representation. Edward de Reszke is a splendid bass singer who acts as well as he sings. The minor roles are all well filled. It goes without saying that the scenery and costumes are gorgeous, although not always historically correct, and that Mlle. Rosita Mauri and her comrades in the ballet are as nimble and graceful as ever.

C. W.

Miss Jackson's Double.

The following letter was received at the Madison Square Theatre one day last week:

DEC. 11, 1885.

Dear Mr. McKeever:

Will you kindly oblige my mother with two seats for to-night, or, if it will not be possible, how about the matinee on Saturday? I would have been to see you, but have been out of town.

I am stopping for the Winter at the Hotel Wellington, corner of Forty-second street and Madison avenue. Any time you find it convenient, should be pleased to have you call. With regards, believe me,

Very truly, BELLE JACKSON.

Miss Jackson is the one-time well-known Daisy Brown, of The Professor. Last August she learned from Mr. Perry, treasurer of the Star Theatre, that a lady representing herself as Belle Jackson, of the Madison Square, had called and obtained a box. On Tuesday of this week the real Belle Jackson called at the Madison Square Theatre to get some mail, and was surprised to learn that a letter had been sent to her at the Hotel Wellington. Then it dawned upon the young lady that she had a double. In speaking to a MIRROR reporter of the matter, Miss Jackson said:

"The manner in which the young lady, whose name really is Belle Jackson, and who does live at the Hotel Wellington, came to know of me and to fraudulently use my name, is as follows: Some time last Spring I had a picture painted in a Broadway establishment where her brother works. I suppose I talked enough of my business to him to acquaint him fully with it, and he must have communicated it to her. As soon as I heard yesterday that she had a letter of mine I went at once to the hotel at which she is staying. I sent up my card, and my letter was sent down by the clerk with word that Miss Jackson was so busy with callers that she could not see me. It had been opened, although the words 'Madison Square Theatre' were written plainly upon it. I called upon her brother, but he was very reticent."

Professional Doings.

—Elks' Lodge, No. 3, of San Francisco, has closed its career.

—Imogene Vivian has arrived in the city from her Western tour.

—Ada Melrose, a clever little soubrette, proposes to star next season.

—Louise Balfe is very ill, and the company is reported to be in bad straits.

—Crossen's Banker's Daughter company has only closed season temporarily.

—Frederic Warde will be seen at the Criterion Theatre, Brooklyn, on Feb 8.

—T. J. Herndon, a sterling actor, leaves Fred. Bryton's company on Saturday.

—Charles Tremaine is stage-managing and playing a small part with Robert McWade.

—Four members of the Two Johns company have an aggregate weight of 922 pounds.

—John E. Hynes has been enjaged by Cyril Searle to play Count De Verney in Rose Michel.

—A Methodist clergyman in South Norwalk, Ct., is an admirer and regular reader of THE MIRROR.

—Managers holding dates for Paquita are requested to communicate with Bartley Campbell.

—Howard P. Taylor has entirely rewritten Dimples, and Ida Mulle will once more go on the road with it.

—The Ella Miller Ten-Mile Crossing company, managed by George W. Whitford, has suddenly closed.

—Mme. Murio-Celli's pupils give an operatic entertainment at the Academy of Music on Saturday night.

—Doré Davidson, in Lost, opens in Brooklyn on Jan. 11. He will reopen a regular season early in February.

—Elsie Graham, Dora Roberts, W. H. Langdon and others have left the Meyer-Thorne Comedy company.

—The business of The Black Hussar jumped up with a rush on Monday night, the receipts for that evening being $1,800.

—W. J. Ferguson has retired from the Friendly Tip company and returned to New York. The company will lay off.

—John Jack and Annie Firmin are about to play an engagement in Chicago. They have had bad success financially this season.

—Edwin H. Low, who is well known to the profession at large, has opened a new up-town steamship office at No. 947 Broadway.

—Rose Osborne has been engaged for the title role in the new Paquita company that Bartley Campbell is to send on the road.

—Frank Howe, Jr., is in advance of Duff's Mikado company. In one week in Chicago this company played to $80 short of $12,000.

—J. W. Grath is negotiating with Robert Stickney, the famous rider, to take part in his new farce-comedy, Eloped with a Circus.

—J. K. Emmet looks upon the Ammoniaphone as invaluable. He says no professional, especially those who sing, should be without one.

—Marius de Lazare has sold his topical song "Everything Goes," to Roland Reed. He has also written a comedy entitled Mistaken Identity and a sketch called Baby Farming. The latter has been accepted for Koster and Bial's.

—J. W. Bankson, Adelaide Alexander and W. F. Bland have left the Patti-Rosa company.

—Edwin Price has recovered from the effects of his sprained ankle and is about again.

—Judic is ill in San Francisco, and has not appeared since Thursday. The Baldwin is closed.

—T. D. Frawley is successfully playing the role of Baron Le Bois in The Galley Slave in the West.

—Myra Goodwin and her company will resume their season Christmas Day at Worcester, Mass.

—C. B. Bishop will shortly re-enter the stellar field with Widow Bedott and Strictly Business.

—James Nixon, the veteran circus-manager, will arrange the arenic act in Grath's play, Eloped with a Circus.

—Harry Harwood left town yesterday to join Fred. Bryton's Forgiven company, taking T. J. Herndon's part of Denver Dan.

—Julius Kahn closed his engagement with Joseph Jefferson on Saturday last, and immediately engaged for heavy business with Ida Mulle.

—On Friday night, Dec. 18, the thousandth performance of Her Atonement—irreverently dubbed by the gamins Her Ointment—takes place.

—Little Baby Wood, one of Juliet's pages in the Union Square Romeo and Juliet, has been cast for Little Leah in Leah, the next production.

—Reports of bad weather reach THE MIRROR from all points of the compass The effect upon the theatrical business has been very depressing.

—The Patti Rosa company will hereafter be under the management of John W. Dunne. In New Orleans last week the organization was strengthened.

—R. E. French's Montezuma company open in Louisville at the Masonic Temple next week. Lunion Nahm, recently with Rose Coghlan, goes in advance.

—Daisy Wood has been engaged for the part of Sarah, the Jewess, in the production of Leah the Forsaken, which is to follow Romeo and Juliet at the Union Square.

—The managers of the neat little Union Opera House at Niles, Ohio, want good attractions for the holidays. The house seats 700, and excellent business is promised to a good attraction.

—The Shadows of a Great City, which is resting at Cincinnati this week, preparatory to opening at Heuck's, in that city, next Monday evening, is reported to have made over $25 000 so far this season.

—The idea of putting the feed-bag around the canal-horse's neck in the first scene of The Grip was suggested by Amos Cummings, of the *Sun*. The animal is not fed until he appears on the stage.

—The houses at the Madison Square Theatre are nightly growing larger, and the business done is reported to be more than satisfactory. The fiftieth representation of Saints and Sinners will occur on Christmas night.

—Ballet-Master Saville, of the Dancing Academy at 1215 Broadway, is becoming popular as a teacher of fancy and characteristic dances for burlesque and comic opera. He also attends to private theatricals and children's carnivals.

—Haverly's Temperance Brotherhood, connected with his minstrels, still remains intact. At the Merchants' Hotel, St. Paul, last week, Mr. Haverly gave a banquet to the thirty-three members. Leading St. Paul citizens were guests.

—John Dillon is playing his fourth season under the management of George W. Walters. His play, States Attorney, still keeps a strong hold on the theatre-goers of the West, where Mr. Dillon is one of the most popular stars radiating from Chicago.

—The business of Hoodman Blind is not only picking up considerably, but the old practice of theatre parties at this house is again coming into vogue. By Tuesday there were booked over seven for next week, ranging in size from ten to twenty.

—By compromise with Elbridge T. Gerry, the fifteen children in the company presenting Amorita at the Casino will no longer sing in the chorus. The stage work taxes their energies about five minutes, and President Gerry kindly draws the line at that.

—Mrs. C. L. Waldron, who keeps a first-class professional boarding-house in Philadelphia, has removed to 722 Spruce street, five doors below Eighth. Her new place is much more commodious, is better furnished, and just as convenient to theatres.

—At the close of his engagement with Adelaide Moore, George Morton will go on tour for a Spring and Summer season with his new play, His Sin, which he has already successfully produced. The play is endorsed by leading managers throughout the country.

—The following are the people who will appear at Tony Pastor's Christmas week: Murphy and Mack, the Tissots, the Virginia Trio, the St. Felix Sisters, Harry Morris, Lillie Western, Hines and Remington, Dan Hart, Eddie Leslie and Leroux and Wilton.

—Louis J. Greuner, formerly with the Lyceum Theatre, is superintending the preparations for the Bal Masque De L'Opera, which takes place at the Madison Square Garden on Jan. 7. He will probably re-enter the ranks of the profession during the Winter.

—Manager Larry H. Reist, of Dayton, O., has leased the Bijou Opera House at Middletown, O., and will run it in conjunction with his Grand Opera House in the former city. But one attraction a week will be played. There is open time for the next four months.

—Lillian Hadley writes that owing to salaries being behind in Campbell's Clio company, she has joined W. J. Scanlan's company, doing leading business, and that she is receiving the best of press notices, and Messrs. Scanlan and Pitou are pleased with her work.

—There wasn't room for both Lawrence Barrett and Sol Smith Russell to open the new Opera House at Meadville, Pa., on Dec. 15, although both were booked. Overbearing Barrett elbowed the gentle Russell out of the way, and the latter sought consolation in Oil City.

—Tony Pastor has engaged, through a special agent, for appearance at his theatre on Jan. 4, the English sensational vocalist, Queen Vassar. The lady's specialties are said to be entirely different from anything ever seen here. She is handsome and dashing, and it is confidently expected that she will make a hit.

—Helen Blake, a pretty young lady with a sweet soprano voice, has been engaged for a small part in The Gypsy Baron, the next new opera at the Casino.

—Bertie Damon, a Lyceum School soubrette, is determined to star. She announces her intention to begin at the top and kick the ladder from under her.

—Rehearsals of Leah the Forsaken began at the Union Square Theatre on Monday. Margaret Mather is said to be an admirable exponent of the title role.

—Elise Lamierre has been granted a decree of divorce from her husband, Ned Parker, with right to resume her maiden name. Mr. Parker desires to have this statement made.

—The bill of the Rosina Vokes Comedy company at the Standard Theatre next week will include The Tinted Venus, The Milliner's Bill and The Pantomime Rehearsal.

—Previous to his departure for Baltimore, the attaches of Harris' Museum, Cincinnati, presented Milton Gotthold with a handsome writing-desk and gold pen and pencil.

—In isolated Western towns Edwin Stuart is pirating Fogg's Ferry. But this is not the head and front of the slippery Edwin's offending. Nearly all his repertoire is pirated.

—Thatcher, Primrose and West deny that they have engaged Dominick McCaffrey. They say that they do not need the services of a pugilist to add to their drawing powers.

—Maze Edwards left for Boston on Sunday afternoon to go out with John Stetson's Mikado company No. 3, organized for the Canadas. It opened last night in Portsmouth, N. H.

—The Wiley-Golden company having disappointed, Charlotte Thompson, in Dark Days, is this week filling what might have been a gap at the Grand Opera House, Cincinnati.

—The Rev. John Jasper, the eccentric colored parson of Richmond, Va., is lecturing South on that peculiar assertion of his that excited the nation's risibilities, "De Sun do Move."

—John McCabe telegraphs from San Francisco to Assistant Secretary B. A Baker, of the Actors' Fund, that Walter Parkes, a well-known actor on the Coast, is dying of consumption.

—May Woolcott, who has been for three seasons with Joseph Jefferson, joins W. H. Power's Ivy Leaf company at East Saginaw, Mich., next week, assuming the part of the heroine, Calice O'Brien.

—Mr. and Mrs. George S. Knight, so Frank W. Paul writes, are playing to the capacity of the houses everywhere. Mr. Paul's statement is corroborated by advices of MIRROR out-of-town correspondence.

—Miss Carlingford, of the Rosina Vokes Comedy company, is the possessor of a fine contralto voice. She was the understudy for Katisha at the Savoy Theatre, London, until she accepted her present engagement.

—John H. and Miss M. E. Fitzgerald concluded an engagement with Mrs. John Drew last week. Mr. Fitzgerald is negotiating for the production of two new plays from the pen of Mortimer Murdock, author of the Hoop of Gold. They are entitled Proved True and Old London.

—Four companies came in over the Pennsylvania Railroad last Sunday—Joseph Jefferson, Wages of Sin, Clara Morris and Myra Goodwin. Joseph Jefferson rests until April. The Wages of Sin reopens on Christmas Day; Clara Morris on Jan. 4. Miss Goodwin takes a short rest.

—E. J. Parker has purchased an interest in King Hedley's After Dark company, and has assumed the active management. The drama is playing to big business at the Grand Opera House, Brooklyn, this week. On Friday Mr. Parker leaves for Chicago in the interests of the company.

—A. Roemer, of 10 Union square, has charge of the costuming for the bal masque of L'Amitie at the Academy of Music on Jan. 11. Mr. Roemer has recently completed costumes for ten operas of the Abbott repertoire. He pays particular attention to the costuming of plays for amateur societies.

—Ezra Kendall writes that he has rewritten his Pair of Kids three times since he left New York in September, and now they are glove-fitting. Mr. Kendall is doing a very good business, frequently playing return dates to increased houses. His time is booked in the large cities for the next month.

—An Illinois hotel keeper writes THE MIRROR that one H. G. Clark is swindling Bonifaces and others in that State by representing himself as a theatrical agent. One of his victims, T. L. Barns, of Bement, offers a reward of $25 for his arrest. Clark also represented himself as the former advance agent of the Cold Day When We Get Left company.

—Howard P. Taylor has engaged to write a play for Roland Reed. It is to be a refined farce-comedy. Mr. Taylor has just finished a farce-comedy for Frank Daniels, entitled Little Puck, in three acts, in which that quaint little comedian will star next season. John Rickaby is considering a four-act comedy-drama from the same writer.

—W. W. Lyon has left the Stafford-Foster company. Last week the company played three nights in Rome (N. Y.) to excellent business. But on tour business has been bad everywhere, and alaries have lagged. Recently the company has been playing on the commonwealth plan. At one time it was on the verge of stranding.

—On Thursday night last the part of Evangeline in the burlesque at the Fourteenth Street Theatre was taken by Anna Lukie, owing to the enforced idleness of Irene Verona, who had severely sprained her ankle. On three hours' notice the understudy took the part, playing it letter perfect and without making a single slip or missing a cue.

—J. H. Johnston, general manager of the St. Louis Exposition and Music Hall Association, has been in the city for a few days. He has been booking some first-class attractions, among which is the Metropolitan Opera company. Mr. Johnston claims that his house has the largest stage and the finest equipments of any theatre in the country.

—Alf. McDowell and Harry Watson had a very successful Boston week with Wrinkles. Manager Charles Burnham, of the Windsor Theatre, in that city, writes the young comedians this flattering letter: "With the excellence of your company and entertainment, you have achieved the greatest success of the season here, and to which the public voice and the largest receipts of the season amply testify. I wish you same success everywhere." Wrinkles opens for the regular season at Harlem on Dec. 28.

—Charles Davis, manager of the [illegible] Theatre, is at present one of the busiest in the city. Not only is he engaged in the ordinary cares of his office, but he is [illegible] ing time at Miner's Brooklyn and [illegible] theatres. He reports that before long the dates at all three of Mr. Miner's [illegible] houses for a year ahead will be engaged.

—The Robson and Crane party left this city for Boston on Sunday by the West Shore Railroad, chartering a special train of three baggage cars, one sleeper and one day coach. They left Weehawken at 4 A. M. and reached Boston at 2.30 P. M., in time for a scenic rehearsal. E. G. Tuckerman and E. T. Monell, of the West Shore, accompanied the party.

—Nelse Waldron is about to begin an action against Bartley Campbell for the salary due him for the remainder of the season for which he was engaged at the Fourteenth Street Theatre. Mr. Waldron has been engaged to make the necessary alterations in Horticultural Hall, which is to be transformed by Messrs. Cannon and Meade into a vaudeville theatre.

—Three Creoles adorn the windows of the Bowery, and all point the way to the People's Theatre. They are the statuesque Maude Granger, the glorious Lillian Lewis and the Pittsburg sprite, Lillian Spencer. They present different types of beauty, and the East side takes its choice. However, but one Cora appears at the People's, and that is Miss Lewis.

—Bartley Campbell has rewritten Paquita, and will again send it on the road. It will open at Detroit next Monday. All the scenery painted for the production at the Fourteenth Street Theatre will be carried, and Mr. Campbell will go along. A number of the original cast have been re engaged. Frank C. Cooper has been called in from Clio to manage this company.

—The rehearsals of Charles Gayler's Bohemian began on Monday, and John L. Sullivan is to resume his season in the play on Dec. 24 at the Jersey City Academy of Music. The leading female part has been intrusted to Agnes Herndon, who has been specially engaged. On Jan. 4 the company begins a week's engagement at the Criterion Theatre, Brooklyn.

—The decorators are to go to work at the New Windsor Theatre next week. Manager Frank B. Murtha proposes to open about Jan. 18. So many applications from first class stars and combinations have been received, that he reports it is only a question now as to what he shall fill up with, both this and next season. He is at present figuring with two or three attractions for the opening week.

—Little Corinne, the Merriemaker, has appeared in sixty-five performances in Manager Bunnell's Museum, New Haven, within a year, and the week that closed Dec. 12 showed larger receipts than any preceding. Corinne holds a warm place in the hearts of the New Haven public. Mr. Bunnell has written Miss Kimball a very complimentary letter in regard to the little prima donna.

—Charles Leve, at one time leader of Dan Thompson's famous Pilgrim Orchestra, was married in Medina, N. Y., on Sunday last, to Miss Franc D., daughter of Miss Hart Dodd of the Bancroft House in that town. In Western New York the bride is well-known as an accomplished musician, having conducted amateur opera and oratorio. She will be greatly missed from her social circle.

—The souvenir for the one-hundredth performance of Evangeline at the Fourteenth Street Theatre, which occurs on Dec. 21, will consist of the complete score of the burlesque, with all the new numbers, such as "The Ten Merry Ruffians," the "Clank-Clank-Clank" chorus, the "Wedding March," the "Quickly Steal Away" song, and others. The book will be handsomely bound and illustrated in gold and colors.

—A ticker speculator at the Grand Opera House has struck a new field of operations—and a most successful one, too, when the attraction presages a full upper house. He purchases a hundred or more tickets to the gallery, and stationing himself near the door on Twenty-fourth street, sells his pieces of pasteboard to those who are willing to pay in advance of ten cents for a seat in the sky-parlor.

—The Rose Lavere company, under the management of A. S. Pennoyer, has begun rehearsals. Miss Lavere will star in Look to the Forsaken. She is said to be a finished actress, of pleasing face and person, and of more than ordinary intelligence. Her tour opens next week. Miss Lavere will be supported by Leslie Gossin, Charles L. Graves, John E. Ince, Hudson Liston, W. H. Hamilton, Gussie De Forrest and Nellie Sanford.

—John T. Ford lost his suit against Herzog, the Museum manager of Washington, D. C., *in re*. The Mikado, because of a flaw in his (Ford's) contract with D'Oyly Carte. Mr. Ford holds the rights to certain Southern States, and when defendant's counsel asked to be shown "District of Columbia" in the contract, plaintiff and his counsel were confounded. Very few people reflect that the District of Columbia is a Territory.

—A legal gentleman with little knowledge of theatrical business runs a theatre in a Northwestern town. A recent contract with a tragedian called for fifty supers. He did not closely scan the paper until the day the company arrived, and he then exclaimed: "What! Furnish fifty suppers! Can't do it and make money on the engagement!" On another occasion he was called on to supply a thunder-sheet. "Well," said he to an attache, "I suppose it'll only be used once; so don't pay more than five cents a yard for it."

—Rehearsals of Clara Morris' company, which resumes its season at the Star Theatre Jan. 4 for two weeks, are to begin early next week. Miss Morris will play her regular repertoire, and in addition to which she will be seen in Camille and Marguerite. The latter play is an adaptation by Barton Hill, which has never been given in New York, although it met with considerable success in San Francisco. Miss Morris is now at Riverdale-on-the-Hudson, taking a three weeks' rest. She is said to be in better health than for many years.

—On last Saturday night Manager Rickaby, who had announced in the papers that the souvenir for the 100th performance of One of Our Girls at the Lyceum Theatre, to be given on Dec. 26, would consist of a fac simile in copper of the old Washington cent that Helene Dauvray had paid $130 for, was visited by Secret Service Agent Drummond, who informed him that the casting of such a fac-simile coin would be a violation of the United States statutes. It is now Mr. Rickaby's intention to have the coin cast in celluloid and then bronzed in such a manner as to give it an ancient, mouldy look.

PROVINCIAL.

BOSTON.

Salvini began the week at the Boston Theatre with his matchless personation of Ingomar, and in Viola Allen had the most charming Parthenia I ever saw. This is high praise; but still greater must be accorded to the Lear and Cordelia of the two people on the next night, when the best house of the season turned out. Alexander Salvini appeared as Edgar in this latter play, and was strong and picturesque. Coriolanus was repeated on Thursday. The Outlaw on Friday and Othello on Saturday afternoon, all to large houses. The Duke's Motto was given on Wednesday and Saturday evenings.

Living for Show, the first of the two new plays written for the Boston Museum co., was the attraction for the week at the Boston Museum. The houses have been light, and the piece has been withdrawn. The critics generally sat on it, but, I think, with unnecessary vehemence. And I think, also, that Manager Field might have tried it the second week to advantage. Faint heart never won dramatic success; and this week neither Salvini nor Mary Anderson would have appeared against it. The play is badly named, and there is one unnecessarily vulgar act in it—that of dashing a glass of water in a man's face. Gentlemen settle disputes in a different manner. The characters are well drawn, and, of course, admirably acted by the fine co. I think the first act is especially fine, and closes very dramatically, though possibly it is a little preachy. I had read the advertisements, and was not prepared for the pleasant evening I passed.

Mary Anderson began her third week in The Lady of Lyons, and, possibly because of the storm, had the first light house of the season; but on Thursday, when the play was repeated, there was scarcely standing room to be had after the curtain went up. Tuesday evening and Saturday afternoon and evening Pygmalion and Galatea and Comedy and Tragedy were given; and Wednesday and Friday evenings As You Like It. The engagement has been wonderfully successful.

John T. Raymond appeared the first three nights of the week at the Park Theatre in For Congress, and the last three and matinee in Colonel Mulberry Sellers. His characterizations are too well known to need further mention. The houses were large.

Ten Nights in a Barroom was the attraction of the week at the Bijou, and while mawkish in sentiment, and acted with amateurish symptoms by some of the people, was fairly successful, and will go on the New England circuit with something of a Boston endorsement.

The Corner Grocery, with Daniel Sully, had large houses at the Howard Athenæum. The play is lively with action and rather loud fun, though there is none of that Irish wit and sparkle that should belong to such work. Mr. Sully himself is capital, though in some respects a copy of Edward Harrigan.

The Mikado continues to fill the beautiful Hollis Street Theatre with the best class of theatre-goers. Hattie Delaro, the charming Pitti Sing of the cast, has been ill for several days, and Mary Sears, formerly of the Boston Museum co., has replaced her for several performances, making a pleasing success. An amusing incident happened on Thursday night. One of John Howson's encore verses to "They Never Would Be Missed" includes among these candidates for the executioner people who come late to the theatre and disturb a whole row of people who are already seated. As luck would have it, he had just finished the verse, when down the aisle came a "terrible swell" who had a seat several removes inward, and when seven people arose to allow him to pass, the actors smiled and the audience applauded and roared. Mr. Howson sang the verse again, and again the house roared. Harry Watson, of Dutch notoriety, appeared with his co. during the week in Wrinkles, which is spoken of as being an amusing affair.—The World's Museum is constantly thronged with people, and Dr. Lothrop's promise to keep the place thoroughly clean and respectable is being kept religiously.

Resume: Edwin Booth reached Boston on Monday and will remain here till after his Boston engagement, which begins Dec. 28. He occupied Manager Tompkins' box at the Boston Theatre with his daughter and son-in-law on Thursday night, to see Salvini's Coriolanus. His applause of the Italian actor was enthusiastic and the acknowledgment of the latter was graceful and courteous.—The World's Museum is very happy this week, among the visitors last week having been Salvini and Mary Anderson.—Conly, the photographer, has presented one of his fine portraits of John McCullough to the Elks.—For reasons which it is not necessary to mention, Mugwumps did not go to Cincinnati and its season has been closed.—The Elks benefit at the Boston Theatre was a rousing one. It began at one o'clock and the curtain dropped about half-past five.—Annie Clarke benefits in Rose Michel at the Boston Museum Saturday night. She deserves and doubtless will have a crowded house. The country is full of alleged 'stars" with scarcely a tithe of her merit.—They are telling a good story about town on Salvini and Booth. The latter went to see the former in Othello, and afterward called on him, and expressed the hope that he would not strangle him so hard as he did his Iago of that night when they appear together at the Boston Museum in the Spring.—Kate Forsythe is at the Tremont House.—Emma Juch is at the Brunswick.—N. C. Goodwin is at the Tremont House.—Effie H. Ober, late manager of the Ideals, is at the Tremont House.—A society paper of Boston wonders if the Margaret Mather autographs on her portrait promised as a souvenir in New York "will compare favorably with those written by Mr. Hill's secretary in Boston." This would look as though the writer in the society paper was one of the victims.

PHILADELPHIA.

Moderate business only has ruled during the past week. Gus Williams, at the Walnut Street Theatre, with his new play, Oh, What a Night! has received a liberal share of patronage, and his hearers have thoroughly enjoyed the play. Mr. Williams was very entertaining; his new songs are tuneful and pleasing, and his recitations very neat. His sayings and business are mirth-provoking, and the audience remains in a chronic state of good humor. The co. deserves no special praise. This week, Rose Coghlan; John T. Raymond, 21st.

At the Temple Theatre, La Belle Russe has played to business which showed a nightly increase. The play is very strong, but not original in construction or plot. It is well put together, however, and offers many opportunities for powerful acting. Sophie Eyre in the title-role did some very excellent and effective work, and showed a fine conception of the part, as well as great dramatic power, her only fault being a somewhat noticeable unevenness, as though she was saving herself for the heavy work, of which she has plenty. Newton Gotthold as Captain Dudley Brand rendered very efficient support, and equally shared the honors. His acting was at all times good. The rest of the parts were well filled. This week, Effie Ellsler in Woman Against Woman. The World, 21st.

May Blossom, at the Chestnut Street Theatre, has done far less business than it deserved. This is to me a beautiful play, and with such artists as Georgia Cayvan, Ben Maginly, W. H. Compton and Forrest Robinson, should crowd the house nightly. All of the people were beyond criticism with the exception of Mr. [illegible], who at times was too loud and rapid of speech. Dark Days this week, to be followed by Maude Granger, 21st.

At the Chestnut Street Opera House, Clara Morris has played to good business. I had the opportunity of seeing her only in Article 47, which is an unpleasant play, although it affords Miss Morris an opportunity of displaying her magnificent powers with thrilling effect. [illegible] Elsa Plympton, Bijou Heron and Og[illegible] were particularly good. This week Salvini. [illegible] Lawrence Barrett.

[illegible] had a week of old comedy at the Arch Street [illegible] London Assurance having been the attraction. [illegible] played Lady Gay Spanker in her de[illegible] fashion and again charmed us by her

reading. The cast was strong and presented none but familiar names of good repute. This week Forgiven; 21st, We, Us & Co.

At the National Theatre, Escaped from Sing Sing has delighted large audiences. Dominick Murray does some very good work, but his co. is weak. This week Kate Claxton

Reilly and Woods' comb. has held the boards at the New Central Theatre this week, and has done a phenomenal business, as it deserved to do. If there is any better variety comb. on the road we will be glad to welcome it in this city. There is not a bad act in this show. Almost all the people I have already praised. Among the worthy new acts I may mention Cora and Nora the Alpine vocalists, who would be acceptable and worthy of praise upon any stage, and the great Marinelli whose contortion act surpasses any the stage has ever known. Language fails to do it justice, it is almost incredible, and must be seen to be appreciated. I cannot be wrong when I pronounce it the most marvellous act upon the stage of to-day. Next week the Australian Novelty co.

ST. LOUIS.

Olympic Theatre (Pat Short, manager): McIntyre and Heath Minstrels had a fine run of business. The Clipper Quartette and the gymnastic specialtic acts were excellent features. Charles Bowser Comedy co. in In the Swim, 13th.

Grand Opera (John W. Norton, manager): Kate Castleton in Crazy Patch did a rushing business. The bright and talented comedienne kicked higher than ever and caught the dudes, who flocked in big numbers. Crazy Patch is full of Castletonian frivolities, and is a popular hit. Prisoner for Life 13th.

Pope's (Charles Pope, manager): C. W. Couldock in the Willow Copse, presented one of the most beautifully realistic dramas of home life ever seen here, and the venerable actor's impersonation of Luke Fielding was a magnificent triumph of the representation of old age. The star was heartily received at every performance, and business was continuously big. Adelaide Moore 13th.

Standard Theatre (William H. Smith, manager): Professor Morris' canine and equine exhibition was the best animal show ever seen in St. Louis, and it was well patronized. Rentz-Santley Burlesque co. 13th.

People's Theatre (W. C. Mitchell, manager): The White Slave played to fair business and was well presented. Lucy Hooper, in Lisa, the leading role, was well received. John A. Stevens in A Great Wrong Righted; or, Convict 1240, 13th.

Casino (George McManus, manager): Manager McManus has taken a popular lead in the twenty and thirty cent tariff. Business is big and a first-class vaudeville show is given each week. Jaquanine, the stage Beauty; the Alpine Minstrels and the Swiss Warblers are furnishing a good entertainment.

SAN FRANCISCO.

Dec. 8.

Last week Mme. Judic was the sensation; this week we have another, which I shall mention later on. Thursday, Dec. 3, Judic opened at the Baldwin in The Grand Duchess to a packed house, which was also pleased, as the French element was large. Friday night Nitouche. Saturday matinee and Sunday night Duchess again. Saturday night La Femme a Papa. Last night La Belle Helene. Rest of this, the second week, besides those mentioned above, Niniche, Mascotte and La Perichole will be done. Thus far the season is a success in every way, save in stage settings, which have been remarkably poor throughout. As to Judic, there is a wide diversity of opinion. To the French and the would-be French she is the Queen of Comedy; to those of middle culture in matters of art, Judic is second to Aimee—Aimee of fifteen years ago—while Alice Oates of the same period was superior to both the Frenchwomen, because Alice was young and pretty, and her performance in English made her so well understood that she was thoroughly enjoyed. To those who affect neither art nor fashion, Judic was not an adequate return for the advanced prices, and they have determined not to be caught in such a box again. Judic opens in the City of Mexico Dec. 31; New Orleans Feb. 22.

Wall Street Bandit proved a very successful go for the two weeks just ended at the California.

Returning to the California, the introduction of Allan Dare last night packed this handsome house from the orchestra to the boys' top gallery. The sensation of the week, mentioned before—that of Susie Williams playing the little part of Flossie Carrolton—was made all the more a sensation by the interference of the lady's friends and relatives. The play is in a prologue and drama. In the former the action passes at Manchester-by-the-Sea in 1860, when twin brothers, aged six, are abducted by a mountebank. Then twenty years elapse, the action taking place in New York in 1880, when the terrible depredation of a band of robbers outwit a poorly organized police force. At this time Allan Dare comes upon the scene. He is a skillful detective from the best London and Parisian training; his only ambition is to capture Robert, the Devil, leader of the well organized and invincible robbers. Allan and Robert are, of course, the twins stolen in the prologue, who have developed into magnificent manhood, each ignorant of his relationship to the other. The brothers are pitted against each other, and both are seen all through the argument. John Massanovich has prepared some excellent scenery and J. D. Redding has composed some beautiful incidental music. In the prologue the following are principal characters: Simeon Gale, Frank Mordaunt; Charles Gale, D. H. Harkins; Agnes Gale, Mrs. F. M. Bates, James and Charles Gale, twin sons, by Rubie and Birdie Illige. In the drama is the following cast:

Allan Dare	McKee Rankin
Robert LeDiable	Frederic de Belleville
Mr. Morton	D. H. Harkins
George May	Joseph Holland
Mungo Park	J. J. Wallace
Hans Hemmel	George Osbourne
Chief of Police	Frank Wright
Charley	C. G. Ray
Midget	Minnie Tittle
Louise	Mabel Bert
Agnes Gale	Mrs. F. M. Bates
Mrs. Morton	Emma Marble
Flossy Carrolton	Susie Williams
Mary Samson	Trella Foltz

Messrs. Rankin and De Belleville played their roles with consumate skill and grace. The appearance of Susie Williams even in a minor part created unbounded enthusiasm. Her friends recalled her with floral gifts of every size and quality and cost. I believe this petted child of society has begun an eventful career, and, health permitting, will achieve fame.

After Allan Dare on the 21st the California Rankin co transfers to the Baldwin, where it will lower the Baldwin to popular prices, and produce A Midsummer Night's Dream with Mendelssohn music and much magnificence of scenery, etc., remaining until February. Meantime the Kiralfys, under the Baldwin management, go to the California, where they advance prices to those of the Baldwin, playing a season of similar length in Siebs. Puck, Enchantment, Black Crook and Around the World.

Jaques Kruger and his Skating-Rink played a light week at the Bush, changing last night to Dreams, with Mr. Kruger in his original part, the Photographer, with better prospects for the week. A specialty co. for two weeks, opening 14th. Alice Harrison Jan. 4.

Reed's Pine Street Robber, burlesquing Gunter's Wall Street Bandit, was greatly enjoyed at the Standard last week. Last night, Jay-Dick, by the full Reed Compagnie Francaise, was a faithful reproduction of the little fat Frenchwoman at the Baldwin Morosco Brothers and new acts by Birch and Dougherty are on this week.

Grace Hawthorne gave much satisfaction to each of her four audiences, in Camille and Miss Multon, at the Baldwin, but made no money. Her manager, W. W. Kelly, did not expect a different result. He desired an auspicious opening for his little star, and got it He will play her again, opening at the Alcazar, 21st, for a two weeks' season, producing Queena, Adrienne Lecouvreur, Frou Frou, East Lynne, and Article 47. At the Alcazar Mr. Kelly is assured of courteous treatment at the hands of the management, which he did not receive at the Baldwin.

Toys: Frank Farrell has used none but good methods in booming his star. If Judic be not a financial success it is not his fault. On the opening night the French society presented her with a floral piece higher than any performer upon the stage and broader than any four put together.—The Three Guardsmen does a splendid business at the Tivoli. Black Cloaks will follow 14th, after which Nanon. Mamie Taylor, the new acquisition, is becoming quite popular, while Helene Dingeon, an old favorite, returns in better voice than ever. —Ethel Corlette has been engaged by W. T. Carleton as understudy to Louise Paullin in Yum-Yum and Nanon.—To-night, at the Alcazar, Mrs. Frances Edgerton and John I. Houseman will give a dramatic recital.—C. B. Bishop, late of the Rankin co., will go out with Strictly Business.—Judic is becoming quite a performer on the banjo.—Adele Waters will make her first re-appearance with the Rankin co. in Midsummer Night's Dream at the Baldwin.—T. H. Andrews and William Dexter, of the Grand Opera House, benefited there in Ours Sunday night, with a cast including Theodore Hamilton, E. J. Buckley and others.—Woodward's Garden exhibited the Jackley Wonders Saturday and Sunday, besides the Star Trio, Franks and Marion, James Hasswell and the Phoites, to the usual throng of visitors.—The Jackleys appear at the Wigwam all the week in conjunction with Holtum's Military Spectacle and a huge list of attractions.—It is stated that Joseph D. Redding, the attorney, has purchased an interest with Mr. Rankin at the California, as the name now reads Rankin and Co.—Genevieve Ward did not arrive this steamer, but Mrs. Wallace, the wife of J. J. Wallace, did, much to the surprise and pleasure of the latter.—The father, brother and sister of Jake Gottlob, treasurer of the Bush, arrived from Boston a few days ago on a visit to their relatives, and Jake looks proud as possible.—Charley Reed will be seen in black no more after this season, as he has a good comedy offer, which he will accept for next year.—Archie Gunter left for New York to-day.—H. T. Smith, the Kearny street newsdealer, sold over one hundred copies of THE MIRROR with the colored Supplement, and it is sufficiently appreciated to grace the walls of every manager's office in the city.—If any one thinks San Francisco behind the times let him listen to this: A little 4 1-2 year-old daughter of a dramatic correspondent gave a children's matinee theatre party, last Saturday, at the Bush Street Theatre, to twelve little friends, who sat up like big folks and enjoyed Kruger's Skating Rink. Each child held a souvenir programme containing the cast, the occasion, and the name of each child. Next!—The Tivoli Juvenile Opera co. will shortly produce The Mikado at Woodward's Garden, for whose assistance Manager Bob Woodward has engaged James Kelly and Fannie Young as Ko-Ko and Katisha, by the courtesy of Joseph Kreling.

NEW ORLEANS.

The second week of the engagement of Bidwell's Star Dramatic co. at the St. Charles Theatre has been in every way most successful. Divorce has been very creditably performed. In some respects the acting of one or two members of the caste does not compare favorably with other performances of the same play we have seen here, but as an entirety the production has been a most pleasant one. That the public appreciate Mr Bidwell's effort to amuse and entertain them is evidenced by the good business the house has been doing ever since the opening night. The scenery in Divorce is very handsome and appropriate. Pique is announced for production week of 13th and Youth is underlined to follow.

At the Academy of Music this week we have had a really clever actress and two good plays, heavily handicapped by a remarkably bad co. Patti Rosa is a pleasing and attractive soubrette star, and sings and dances excellently. The plays, Zip and Bob, were made popular years ago by Lotta; but the co. supporting the star, especially the male element, is fearfully weak and incapable. Business has not been good. Joseph Murphy opens 13th for two weeks.

The Hardie and Von Leer comb. has had a hard time of it in a business way at the Grand Opera House. The houses have been uniformly light, though the audiences have invariably appeared well pleased with the performance. A Brave Woman is rather an attractive play, and is very creditably given by the two stars and a competent co. The scenic effects are good, and in some instances novel and interesting. Both Miss Von Leer and Mr. Hardie are thoroughly good actors. Gillette's Private Secretary, 13th, for one week, to be succeeded 20th by James O'Neill in Monte Cristo.

Arthur Durien's venture at the French Opera House has so far been very successful. He has gathered together a double co. of very efficient artists, and the public have testified their appreciation in a very pleasant manner. The musical attraction of the week has been thoroughly good performances of the Chimes of Normandy, in which the new tenor, Mr. Lefevre, has made his first appearance. The part of Grunicheux does not give many opportunities, but Lefevre has shown himself a competent artist. Tony Reine is a fine Gaspard, and the Serpoleite of Alice Reine is admirable. Chamonin, the leading man of the dramatic co., is a success. In both plays in which he has appeared he has evoked the most favorable criticism. The entire co. is worthy of praise.

Captain Lawden's new Avenue Theatre was opened to the public 8th by Ezra Kendall supported by the C. D. Hess Comedy co., in a farcial absurdity called A Pair of Kids. The house is very handsome and commodious, with a large stage and handsome scenery The seating capacity is estimated at about 3,000, and it was almost filled on the opening night. Business was large during the entire week. Kendall is an excellent character comedian and made a hit here last season in Mestayer's We, Us & Co. This week Skiff's Sans Souci Opera co. for one week in the Mikado.

Items: The Richardson Dramatic comb. has been doing a fine week's business at Faranta's Theatre in Our Bachelors and The Danites, almost filling the immense auditorium at every performance.—Robinson's Dime Museum is still doing a large business.—The handsome spectacle of The Last Battle of Paris is doing a fine business.—John M. Hickey surrendered the management of the Patti Rosa co. at the conclusion of its week here.

BALTIMORE.

Among the faces which are new to us, and which are in the field for stellar honors, is that of Myra Goodwin, who appeared at the Academy of Music last week in a play, written for her and entitled, Sis. The impression made was by no means a favorable one. The lady herself is young and crude; and has not the faintest idea about acting, and her lines were read in an unintelligible, monotonous voice, which she was wholly unable to control. She is a graduate of the variety stage, and is clever in her specialties. She sings nicely and dances wonderfully well. However, no one could have been very attractive, who was handicapped with such a dramatic nightmare as Sis. It is the weakest, most improbable of any of the ready-made plays we have yet had here, and the co., with the exception of Frank Kilday and Mollie Ravel, was in keeping with the play. The business was very light. Next week, Annie Pixley in M'liss.

Maggie Mitchell's week at the Holiday Street Theatre was, as usual, a succession of big houses, and if the little lady is any older than when she last visited us, it was not perceptible in front of the curtain. She is as sprightly and youthful in Fanchon as when we first saw her years ago, and her Pearl of Savoy has lost none of its attractiveness by long repetition. The supporting co. was very good. On Monday night Modjeska opened to a big audience in As You Like It. The advance sale is large. Next, Kate Claxton

At Ford's Opera House the attendance during the engagement of The Wages of Sin was both large and appreciative. The melodrama of itself is very strong and attractive, and was presented by the excellent co. with which Messrs. Maubury and Overton have surrounded themselves in a most attractive manner. Eleanor Carey's conception of Ruth was artistic and well carried out, and the villain of Charles Maubury and the Curate of Charles Overton were both excellent characterizations. The stage-setting was very effective. A Night Off was given for the first time here on Monday night to a well-filled house; the cast was made up of Arthur Rehan's co. Next week, Estelle Clayton in Favette.

The management of the Front Street Theatre announces as the attraction for this week Frederick Bock in his own adaptation of Monte Cristo, supported by his own co. Next, Henry Chanfrau in Kit.

Reilly and Woods' Specialty co. is giving a good variety programme at the Monumental Theatre this week to good attendance. Next, Nobody's Claim.

There is no abatement in the audiences at Harris' Masonic Temple Museum, and Hazel Kirke started in well this week at the Monday matinee. Next, Only a Farmer's Daughter.

Rumor: C. B. Jones, who has assumed the management of the Alice Oates Opera co., had announced a benefit at the Concordia Opera House for 18th and 19th, but it was afterward found that it had been rented to other parties and he could not use it. He now brings suit against the managers of the Concordia for $5,000 damages.—The usual lack of anything like an item still prevails, but I hope to get one by next week and send it on as a sort of Christmas surprise.

CHICAGO.

Farcical comedy, under which pseudonym the most absurd and imbecile of theatric entertainment now appeal to the public for recognition, has held possession of a majority of the theatres the past week. The best of them has only done a fair business, the near approach of the holidays being the alleged cause of falling off in receipts, though perhaps the kind of entertainment offered may have had something to do with it. At the Grand Sol Smith Russell, an eccentric comedian of great talent, has appeared in a poorly contrived mixture of fun and pathos called Felix McKusick. In it Mr. Russell does much clever work in a manner peculiarly his own, and while he is on the stage the audience are amused; but his absence from the scene casts a gloom over the whole house. Russell is an impecunious country editor, a part owner of a dime museum, in which he takes the part of several freaks and curiosities, and lastly, an heir to millions. He sings his comic and quasi-pathetic songs with as much unction as ever, and is the whole show. We hope he did not squander more than twenty cents a folio for the writing of Felix McKusick. This week A Rag Baby returns for an extended engagement running up to the New Year.

At Hooley's, the Daly Brothers have given their acrobatic performances in the farce entitled Vacation. The audiences have been small. This week, Lillian Russell will make her first appearance in her native city. Billee Taylor is the opera announced. Aimee, 20th.

Shane-na-Lawn, the Irish drama in which Scanlan appeared at the Chicago Opera House, did not prove a very great attraction. The houses have been light—a fact that has caused the star to wonder what had come to the public, for upon previous visits he had been received with favor. This week Kate Castleton plays a return engagement. Harrison and Gourlay, in Out of the Prying Pan into the Fire, 20th.

The production of Michael Strogoff at the Columbia, which that clever young manager, Charles L. Andrews, has christened a "Gorgeous Dramatic Pageant," has had paying audiences. The acting of Charles Slayter in the title-role is commendable. Mlle. Brianza is both a graceful dancer and a pretty one, and makes up in more ways than one for the appalling homeliness and awkward gyrations of the ballet. This aggregation of marvelous anatomy will doubtless paralyze the towns and villages of Wisconsin and Iowa; but here the baldheaded gentry refuse to occupy the front row, as of yore, and retire to eat cloves while the ballet is on. The show remains another week. Norman English Opera troupe in the Enchantress, 20th.

There is a very slight falling off in the attendance at McVicker's, where Duff's co. give a capital performance of The Mikado. This is the last week. The Florences in No Thoroughfare, 20th.

The Haverly Merry Men still maintain their end in popular esteem. Sweatnam's new song "1909" is a great go.

The People's Theatre had good patronage with In the Ranks. This week Charles A. Gardner in Karl.

Effie Ellsler had a prosperous week at the Standard in her play, Woman Against Woman. This week Lawrence Marston's play, A Wife's Honor, in which the young Chicago actress, Lillian Dunston, plays the leading role. The Dalys in Vacation, 20th.

Carrie Swain, a clever soubrette, and a prime favorite with lovers of the boisterous style of acting, had a good week at the Academy of Music. In Cad the Tomboy she is fitted with a part that gives her enjoyment as well as a chance to show her talent. This week, Alone in London.

Items: John Jack and Annie Firmin appeared for one night at the Chicago Theatre in The New Magdalen. It is said Mr. Jack has studied the part of Falstaff with the idea of putting The Merry Wives and Henry IV. on the stage next season. He is looking for a manager and ought to be encouraged in his endeavor.—Lizzie Evans will be at the Criterion this week in Fogg's Ferry and The Culprit Fay.—Harry Conor, who does one of the tramps in A Rag Baby, is a capital artist, and has painted a good likeness of himself as the tramp.—Marie Roe, a good singer, and bright actress, has joined Kelly and Mason's Tigers. Lina Merville is about to leave the co.—The advance sale for Emma Nevada's concerts is large, and the prospects good for a profitable engagement. The leading soloists are Edmund Vergnet, tenor; Signor Carlo Buti, baritone; Signor Luigi Casati, violinist, and Gustave Lewita, pianist.

CINCINNATI.

Clio, at Heuck's, developed sufficient attractive strength during the first week of its production to endorse Manager Fennessy's generalship in booking Bartley Campbell's spectacular play for a two weeks' run. The cast was unusually strong, May Newman's work in the title-role stamping her as an artiste of considerable ability. Harold Forsburg, in the rather monotonous part of the "old campaigner," was well received by his thousand and one Cincinnati admirers. Mlle. Cornalba's dancing was nightly encored. The play was mounted in splendid style, the earthquake scene, which terminates the fourth act, proving one of the finest pieces of stage effect ever seen in this city. Clio will run to 20th, when Shadows of a Great City will be presented.

Thatcher, Primrose and West's Minstrels, at the Grand, closed what might be termed a fairly profitable week 12th. This week, Charlotte Thompson in Dark Days, followed 20th by May Blossom; Maggie Mitchell, 28th.

The Inside Track, with Oliver Byron and his talented wife (Kate Byron) in the leading roles, "caught on" at Havlin's with the admirers of the sensational drama. This week, W. J. Scanlan in Shane-na-Lawn, followed 20th by Louis Balfe in Dagmar; 27th, Milton Nobles.

Merit is recognized the world over, even in Cincinnati. This may strike the casual reader as a rather broad assertion, but "it goes," in view of the excellent patronage accorded the Howard Athenæum co. last week. The comb. is beyond question the finest vaudeville organization which has appeared here this season, and fully up to the excellent standard of previous years. This week the Kernell Brothers' Specialty co., followed 20th by the Stephens and Gray comb.

The bill at Harris' Museum comprised Only a Farmer's Daughter until 10th, when it was replaced by Only a Woman's Heart. Both plays were satisfactorily presented. Business Manager E. M. Gotthold, who departed for Baltimore 8th, was presented by the attaches of the house with a handsome writing-desk, which was duly appreciated. This week, Baird's Minstrels followed 20th by Daniel E. Bandmann; 27th, Streets of New York.

"On the List:" Manager Havlin is reported as rapidly improving, and Treasurer W. E. Jones is looking after the Bijou in the enforced absence of his chief.—James S. Hutton, at one time press agent of Ferguson's Friendly Tip comb., and at present connected with the *Enquirer's* job-printing department in the capacity of designer, will assume the management of The Battle of Sedan Cyclorama, superseding Mr. New, who goes to Europe.—Billy West missed connection at Springfield, 5th, and as a sequence the T. P. and W. Minstrel party showed without the handsome junior partner of the firm Sunday evening.—Hilda Thomas, of the Howard Athenæum co., who has been seriously ill, will rejoin the party at St. Louis 21st.—Bartley Campbell, who had been in the city supervising the production of Clio at Heuck's, took his departure for New York 9th.—Owing to the inability of the Golden-Wiley Chestnuts comb. to fill its engagement at the Grand Opera House, Managers Rainforth and Miles were obliged to inflate the Western Union's coffers by Sunday telegrams, and finally closed with Charlotte Thompson, who will fill out the week in Dark Days.—Colonel A. E. Richards, the advertising agent of Cole's Circus, was in the city during several days of last week.—Ed. Commons, a brother of George, the clever advance agent of W. J. Scanlan, was shot and killed at Covington, Ky., on the 10th. The remains were taken to Detroit for interment.—The Shadows of a Great City and Lester and Williams' Parlor Match combs. are resting in Cincinnati this week.—One of the local journals in its Sunday (13th) issue contained a half column editorial, the writer of which, basing his article on the T., P. and W. party's performance, plaintively commented on the decadence of minstrelsy, and sighed for the days of Christy and his contemporaries. In view of the propinquity of a hard winter, the article in question must have been rather disheartening to the T., P. and W. party.—The Oliver Byron co. failed to arrive 6th in time for the Sunday matinee, and it required some energetic work on the part of Billy Jones to gather together Sol Smith Russell and his Felix McKusick comb., who played instead. —The roster at the Vine Street Opera House for current week embraces Emerson and West, Hattie Meyer, Stirk and Zeno, gymnasts; the Camdens (Charles and Lillian), Sam and Kitty Morton, and Mlle. Maratta, the latter being re-engaged.—James A. Douglass, at one time manager of Heuck's Opera House, is in the city in rather poor health.—J. H. Anderson, the newly-pointed business manager of Harris' Opera House, arrived from Baltimore during the early part of last week.—The roller rink craze is abating considerably in in this region—in fact, one of Cincinnati's most popular rinks is now opened but two evenings a week.—James Collins is in the city disengaged, but manages to add a trifle to his exchequer by supervising the Mikado carnivals, now so much in vogue at the local rinks.

CLEVELAND.

Taken altogether, this has been a very dull week in theatricals. Kidder's Niagara had a poor week at the Opera House. The piece itself is a failure, and the fact that it is well put on and by a strong co. cannot save it. Rose Eytinge is not fitted for the part she takes—that of Niagara, an Italian adventuress. Stella Teuton gives an ideal conception of an Italian waif which does her much credit.

Louise Rial in Called Back, played an unsuccessful engagement at the Academy. The play is too heavy for the taste of the average theatre patron.

Mestayer's Tourists had a good run at the People's.

Pickings: Kate Castleton in Crazy Patch is underlined at Opera House for next week.—Hallen and Hart's Prize Ideals appear at the People's this week.—The Cleveland, which has been closed for a week, has during that time again had its floor and seating arrangements changed. It opened 14th with Jennie Calef for a week. —Week of 21st, Pavements of Paris.—The Galley Slave will be produced at Academy week of 21st.—Jenny Lyman, a Cleveland girl and graduate of Curran's School of Elocution here, has joined the Bandmann comb.

BROOKLYN.

Brooklyn Theatre: The Tigers was the attraction for a large crowd Monday night, and Harry Miner was happy. Kelly, late of Kelly and Ryan, and Dan Mason took respectively Irish and German characters. Lena Merville acted a character much like that of Teddy in The Bunch of Keys. They did well. The other characters were by Messrs. Barney Reynolds, A. Haywood, Edwin Fay, Harry Kelly, and Sadie Scanlon and Julia Elmore. Next week, La Belle Russe, with the Wallack's Theatre co.

Grand Opera House: King Hedley, with a fair co., presented Boucicault's After Dark to a good house Monday night. Mr. Hedley personated Old Tom very acceptably. Harry Jackson was a good Dicey Morris. Elsie Gray made a good street gamin, and Ida Solee as Rose Egerton was heartily applauded. Next week, Ida Mulle appears in Dimples.

Park Theatre: Annie Pixley, always sure of a good house in Brooklyn, presented Eily to an admiring throng Monday night. Next week, Nat Goodwin's Skating Rink.

Criterion: No play could be better suited to the stage of this house and to its frequenters than Young Mrs. Winthrop, and Monday night assured its success. The Madison Square co., who are playing it is the best on the road, and the scenery received its due attention. The cast included Agnes Booth, Maud Harrison, Annie Russell, Mrs. Thomas Whiffen, Frederic Robinson, Walden Ramsay, E. C. Royle, Edwin Barron and Luly Leach. Next week, The Mikado.

Tips: The Horse Shoe Four comb. are the attraction at Hyde and Behman's this week, with Billy Barry in local sketches.—Rosina Vokes' Comedy co. caught the crowd at the Criterion. That sort of play suits the audience.—Edwin Booth donated $100 to the Actors' Fund benefit, at the Grand Opera House, last Thursday. The net proceeds of the benefit will be about $1,550.—Salvini is to give Coriolanus at the Academy of Music Christmas night. The following night, he plays Othello.—Maritana will be sung in Italian at the Academy to-night by special arrangement.—Harry D. Wilson has left the Brooklyn's box-office, to run a horse that uses roller skates.—Manager Harry Miner has already much brightened up the Brooklyn's interior decorations.—We, Us & Co. did not catch on, as was hoped, at the Brooklyn last week.—It is reported, that upon written request of leading Brooklyn citizens, Miss Mather in Romeo and Juliet will be an attraction for February at the Academy of Music.—Mrs. Nellie Yale Nelson, of the Gilbert Dramatic Society, will play in False Shame at the Criterion in January (being the only non-professional in the cast.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): J. S. Murphy in Kerry Gow this week. He is well received, as usual. Next week, Dark Days.

Lee Avenue Academy of Music (C. L. Woglom, manager): The Mikado and his followers are sojourning here for a week. Crowds every night. Next week, A Night Off.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. T. McDonald, manager): G. W. and W. J. Thompson Comedy co. presented several pieces during this, their second week, to good business. Acme Dramatic co. next week.

Montgomery Theatre (Jake Tannenbaum, manager): James H. Wallick's Bandit King co. to good houses 4th. Fair business at matinee 5th; evening a very small house. Sells and Stone's Specialty co. to poor business 7th, owing to stormy weather; did not play 8th. Joseph Murphy presented Kerry Gow, 10th.

Arena: Forepaugh and Samwells' old-fashioned circus give two performances daily during the week to large crowds, at ten cents admission.

SELMA.

Academy of Music (L. Gerstman, manager): World, 10th; good house; scenery splendid; acting fair.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Adelaide Moore presented Ingomar 9th to a large audience. Miss Moore was a disappointment. George Morton, as Ingomar, was excellent, doing justice in every way to the character.

LITTLE ROCK.

Hyde's Opera House (G. H. Hyde, proprietor): Little Rock people now rejoice that they have one of the finest opera houses in the South. The energetic manager has spared no pains in making everything neat and cosy, as well as substantial. Ford's Opera co. played a return engagement 10th, 11th and 12th, presenting Pirates of Penzance 10th, to a select audience. The co. reproduce The Mikado to-night (11th). Alice May is suffering from a severe cold, and will not take part in the opera to-night, 11th.

Grand Opera House (J. E. Riley, manager): Adelaide Moore and a strong co. made their first appearance here 10th in School for Scandal, to fair house. Miss Moore received a recall at the close of second act. The co. gave general satisfaction. Ingomar 11th; Lady of Lyons matinee 12th; evening, As You Like It.

CALIFORNIA.

WOODLAND.

Opera House (N. S. Beals, manager): The Stetson co. gave us Kentuck, 1st, and Neck and Neck 2d. Well performed and well received; but the taking performance was the 3d, when Ingomar was put on. The presentation of this sterling play by Mr. Stetson's talented co. was all that could be desired, and all present were given a rare treat. Mr. Stetson as Ingomar was grand. In his hands the rude barbarian, overcome by the power of love, was a powerful delineation Miss Ingham as the gentle, fearless and loving Parthenia, added new laurels to her already well-earned fame. Mr. Jones as Polydor and Mr. Marvin as Alastor admirably sustained two difficult parts.

COLORADO.

DENVER.

Nate Salsbury and the rest of the Troubadours are doing fairly well at the Tabor. To-night (Thursday) My Chum, and Friday and Saturday Tom, Dick and Harry. Miss McHenry's songs receive numerous encores. Indications point to a good week for Carleton and his co., beginning 14th. The handsome baritone is as popular here as anywhere. Prices have been raised to $1.50. Week of 21st, McIntyre and Heath's Minstrels; Milan Opera co., 28th; Michael Strogoff, Jan. 4.

The concern which opens at the Academy to-night travels under the style of Peters and Holly's Burlesque co. Alice Harrison opens for a week 14th. Of course it will be Hot Water. The Denver Musical Association, a most excellent amateur organization, has Christmas week at this house.

Small Talk: It looks as if Emma Nevada will sing before a fine turnout to-night at the Stout Street Baptist Church, a building well adapted for concerts. A large number of seats have been sold at $2 apiece. Madam Nevada and party arrived this morning, and are quartered at the Albany.—A. H. Canby has been here a week, and everything looks Carleton in consequence. He has won all the newspapers over to his side, excepting, of course, the *News*.—Advices from Canyon City say Kiralfys' Around the World opened big there on night of 7th. The Opera House there is said to be quite pretty. The seats have recently been raised, which adds greatly to its attractiveness.—It has been just a year since the Troubadours were here. Nate has relatives in town, and they are nightly attendants at the Tabor.—From *The Play*, entitled, "The Wily Manager:"

From the Home for Aged Women
With a cautious tread he passed,
As though dreading observation,
Till he gained the gate at last;
And his step was light and buoyant
As he quickly walked away—
He had just engaged the ballet
For his new spectacular play!

COLORADO SPRINGS.

Opera House (S. N. Nye, manager): The Kiralfys' Around the World to large house 3d. R. L. Downing in Tally-Ho, 7th; small house.

PUEBLO.

Pueblo Opera House (Charles Kretschmer, manager): Around the World to crowded houses 4th and 5th. The spectacle was presented here for the first time.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): An adaptation from Hugh Conway's Dark Days was presented by an English co. 7th and 8th to light houses. Mr. Peakman made a hit, and is a capable actor. The others are ordinary. Bunch of Keys, 12th, two performances. The evening performance was pecuniarily good.

Carll's Opera House (P. R. Carll, manager): Theodore Thomas, under the auspices of the New Haven Concert Association, filled the house with a *haut ton* audience 7th. Emma Juch was the soloist and received two recalls. Helene Adell, heading a co. in Moths, A Night in Rome, etc., played to small houses 11th, 12th. Fifteen, twenty-five, thirty-five and fifty cents.

Bunnell's Museum: Corinne in The Mikado, Capers, Mascotte, Fizz, and Chimes did a big business last week.

American Theatre: The Nelson Novelty co. is succeeded by the Murphy and Mack comb.

Items: Musical Director Towle and Edith Jenesse are to leave the Corinne co. at the end of this week.—Miss Jenesse received several bouquets last week.—The Mary Anderson sale is large.—An oratorio society has been formed in our city.—Both Managers Hall and Carll were in New York last week.—Walter Pond, treasurer of the Clara Louise Kellogg co., has returned to town, and will remain during the co.'s resting season. —Wilson Barrett is booked for three days at the New Haven Opera House next season.—One of the solo numbers to have been rendered by Miss Juch according to the Thomas programme had to be omitted and another substituted, the librarian having forgotten to bring the music from New York.—Lila Wilmot had a trial with the Corinne co. the other afternoon, but it was concluded that her singing was not for comic opera. She will consequently not join the troupe.—The Misses Scheeloch, who are pleasing your Sunday evening Casino audiences, are New Haven girls and well liked here. I mentioned their precocity a couple of years ago.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Esmeralda, 8th and. Poor houses each night. Charles Steadman did the old Carliney farmer to perfection, and, with Amy Ames as Esmeralda, was called before the curtain. Richard Dillon and Frank Burbeck also did well. Entire co. was excellent and piece well played as far as it went, but it was mercilessly cut, and to fill up, long, tedious, uncalled for stage waits of twenty minutes made the thing appear something like an imposition.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Hugh Conway's interesting drama, Dark Days, was presented 9th with special scenery, by a thorough English co., who were all well up in their parts, all, with the exception of the heroine, Phillippa La Farge, gave a true conception of the characters. Special mention should be made of Walter Speakman, whose "polished villain" was the best ever seen here. He was twice called before the curtain. The audience was unfortunately small, and I understand it has been so in other places. The advance work is evidently not in the proper hands. Her Atonement drew a crowded house

10th, and was well presented. McNish, Johnson and Slavin's Minstrels, 17th.

Item: At the American Theatre and Allyn Hall business has been uniformly good.

WATERBURY.

People's Theatre (Jean Jacques, manager): Peck's Bad Boy, 7th, 8th, 9th, presenting a fair entertainment to average business. Esmeralda, 10th, 11th, 12th. Deserved better patronage.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Claire Scott co. played to large houses all the past week. Repertoire consisted of Lucretia Borgia, Leah, Lady of Lyons, Camille and Macbeth. Miss Scott and S. K. Coburn, the leading man, were well received. Good co. and low prices.

DAKOTA.

FARGO.

Opera House (Harry Robe, manager): Milton Nobles' co., in Love and Law, 2d, and The Phœnix, 3d, to largest houses of the season.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (J. W. Albaugh, manager): Siberia drew only moderately well last week. This week Maggie Mitchell in Pearl of Savoy, Little Barefoot, etc. Next week, J. K. Emmet.

New National (W. H. Rapley, manager): Joseph Jefferson did not draw as large houses as usual, though supported by a fair co. He gave Cricket on the Hearth Lend Me Five Shillings and Rip. This week, the Thalia Opera co. in Beggar Student, Nanon, Boccaccio, Black Hussar, Fliedermaus and The Postillion of Lonjumeau, Belle Cole, Josephine Sasputa Daly, Birdie Lucas, Madrigal Boys and Marine Band in concert, 30th; Lotta 31st and week.

Ford's Opera House (John T. Ford, manager): A Night Off, by Rehan's clever co., was greatly enjoyed by moderate-sized houses last week. I laughed more than I have for a long time. This week, Estelle Clayton in Fayette; next, One of The Bravest.

Herzog's: This is the third week of the National Ideal Opera co. Pirates of Penzance will be given; Olivette to follow.

Dime Museum: William H. Rightmire and Clara Lloyd in Two Wanderers, California Detective, and Lights and Shades of New York this week.

Items: The Equity Court decided last Wednesday in John T. Ford's suit against Daniel Herzog to restrain the latter from playing The Mikado, that Ford's rights to the opera do not cover the District of Columbia, and now, I fear, Mikado cos. will come down upon us mercilessly.—Pretty Daisy Hodkinson is at home for a few days' rest, but shortly goes on the road again as leading lady in The Private Secretary co.—I hear that William Lackey is now the leading juvenile in May Blossom.

FLORIDA.

JACKSONVILLE.

Park Theatre (A. B. Campbell, manager): Atkinson's Comedy co. in Peck's Bad Boy 9th and 10th to fair houses. George C. Miln in Hamlet, was greeted by a good house 11th. Adele Payne as Ophelia, in the mad scene, and R. Armory in dual character of Polonius and Gravedigger, deserve special mention.

GEORGIA.

MACON.

Academy of Music (H. Horne, manager): Frederick Warde, 9th and 10th, in Damon and Pythias and Virginius. The occasion was a benefit for the Academy, and crowded houses greeted each performance. Rag Baby, 11th; fair house. Marion Elmore as Venus and J. T. Craven as Old Sport convulsed the audience.

Personal: Frederick Warde was the recipient of the handsomest floral tribute ever placed upon our stage. Responding to an encore, he thanked the audience for their flattering demonstrations and said some very nice things about the academy.—Our popular young manager, H. Horne, returned 11th from a business trip to New York.

AMERICUS.

Grover's Opera House (G. M. Grover, proprietor): George C. Miln played Hamlet to a crowded house 9th, and pleased greatly. His support was only moderate. Sells and Stone's Variety Show, 22d.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): As I predicted, Fred. Warde had a perfect ovation at his production of Virginius on Saturday night, 5th. It was a most fashionable and critical audience, and not one expression of dissatisfaction was heard. The applause was generous. Miss Mittens Willett's Virginia was a most ingenious performance. She looked and acted the part to perfection. Rag Baby 9th and 10th to very light business. Wallick's Bandit King to moderate business 11th, and this afternoon to small matinee. Last week was hard on the travelling cos., as there is a large Church Fair in progress, and Sam McFlynn's dime circus has been drawing the crowd.

Items: Frank Losee is travelling with the Rag Baby co. and told your correspondent his business had been good.—Manager Williams, of the Bandit King co., says he has been turning away people till he stopped here.

NEWMAN.

Newman Opera House (J. T. Reese, manager): Richards' Frontier troupe 7th and 8th to small but well pleased audience. Kersands' Minstrels, 24th.

ILLINOIS.

PEORIA.

Grand (Lem. H. Wiley, manager): A Tin Soldier 8th. House light. A Prisoner for Life, to large audiences, 10th and 11th. Rentz-Santley Novelty co. to a packed house 12th. Haverly's Minstrels 28th; Thomas Keene 29th and 30th.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Nobody's Claim, 8th, owing to bad weather, drew poorly. Lillian Russell in Billee Taylor, 9th, to good house. Everybody pleased. Fred. Solomon as Ben. Barnacle was the prime favorite and was frequently applauded. Ellis Ryse was very good as Christopher Crab. Rhea 18th; Morris' Canine Paradox 19th.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): Electric Light Specialty co., 4th and 5th, gave performances to moderately sized audiences. The troupe arrived in this city to find itself deserted by its proprietor, J. E. Long, of Taylorville, Ill. The co. is now on the road under the management of E. Smith, of Kansas. Nobody's Claim 7th, to fair business. The co. carries some very fine scenery. Hungarian Band 17th, under auspices of Klonas Glee Club (home talent), will draw one of the largest houses of the season. Edward F. Thorne in Black Flag 23d; Charles Andrews' Novelty co. 25th, 26th; Rentfrow's Pathfinders 31st.

BLOOMINGTON.

Thorne's Black Flack Flag co. 3d, to good business. White Slave 4th; good house. Ada Gray in East Lynne 7th, to very poor business. Inclement weather. Nobody's Claim, to very light house, 9th.

QUINCY.

Opera House (P. A. Marks, manager): The Lizzie May Ulmer co., 8th, presented Dad's Girl to a fair and appreciative audience. Bad weather. Fun on the Bristol 25th.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Lillian Russell Opera co., 7th, in Billee Taylor, to very small house.

ROCKFORD.

Opera House (C. C. Jones, manager): Rentz-Santley co. to a fair house 7th. A Tin Soldier to a fair house 9th; audience well pleased.

GALESBURG.

Opera House (N. Brechwald, manager): The Schubert Concert co. pleased a large house 11th. Edwin Thorne's Black Flag 21st, and Rentfrow's Jolly Pathfinders 29th.

CHAMPAIGN.

Armory Opera House (A. C. Wilcox, manager): Lillian Russell and co. gave a faultless production of Billee Taylor 8th. The night was very stormy, and consequently a small house. Ada Gray played East Lynne very creditably to a small audience 9th.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Dad's Girl was given by Lizzie May Ulmer and a co. of light calibre to a small audience 8th. Miss Ulmer is a pleasing and painstaking little actress, who is in great need of a new play or a position worthy of her talents. The Boston Ideals sang Giralda, Victor the Blue Stocking and Musketeers 11th and 12th, greatly delighting large audiences.

People's Theatre: Smith's Bell Ringers, 10th, 11th and 12th, to full houses, giving excellent satisfaction.

Grimes Opera House: San Francisco Burlesque co. week of 7th to light business. It is reported that the manager of this co. decamped leaving his party in a badly crippled condition.

CLINTON.

Music Hall (Tate and Fluke, managers): A Wife's Honor, 11th; performance good to good business. A co. of rather more than usual merit.—The Mirror may always be found on sale at H. O. Jones' book-store, the place where Music Hall seats are reserved.

IOWA CITY.

Opera House (J. N. Coldren, manager): On account of a couple of attractions cancelling dates, we have been without anything in the amusement line for about two weeks. Keene comes in Othello 21st. Bartholomew's Equine Paradox 28th for five weeks and two matinees.

Items: The Mikado has not been given here. A good co. could draw a big house.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): The Boston Ideal Opera co., 8th, in Martha, to a large and cultured audience. Marie Stone, Agnes Huntington, Tom Karl and W. H. Clark appeared in the cast. Rentz-Santley co., 9th, to a good trowsered house.

Personal: Mrs. Anna Robertson Noxon, of the New York *World*, is the wife of Local Manager Harry C. Noxon.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Boston Ideals in Giralda, 7th; a crowded house. Marie Stone, as Giralda, did exceptionally well. Rentz-Santley co. 8th; good-sized audience. Not a woman in the crowd. The Mikado, 10th, 11th and 12th, to good business. Prof. Barnes and Allia Bechtel (professionals) in leading characters. Minor parts taken by local talent.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): A Prisoner for Life was presented 9th to a fair house. The Boston Ideal Opera co. sang Victor, the Blue-stocking 10th to a large and fashionable audience. Bartholomew's Equine Paradox week of 14th

Germania Theatre (John Hill, manager): Emerald Comedy co., week of 14th.

Items: Colored ushers in dress suits and white kid gloves have taken the place of the old ushers at the Burtis Opera House.—John D. Mishler, of Bartholomew's Equine Paradox, attended the opera of Victor.—Manager Hill is slowly recovering from his illness.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Collier's Prisoner for Life was presented to fair but appreciative audiences 7th and 8th. The Boston Ideal Opera co. sang Martha to a good-sized and highly refined audience 9th. The Rentz-Santley Novelty co. played to good-sized house 10th; Silver Spur, 18th and 19th; Carlton's Opera co., 23d; Thomas Keene, 24th, 25th, 26th.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Lizzie May Ulmer in Dad's Girl, 3d. Silver Spur, 7th, 8th and 9th. Business depressed, owing to severe weather. Barney McAuley, 18th.

INDIANA.

INDIANAPOLIS.

A very severe storm interfered with Modjeska season at the Grand, beginning 7th, and continuing three nights. She produced As You Like It, Mary Stuart, Camille and Twelfth night. Ada Gray in East Lynne followed, closing the week. The opening night was bad. Co. bad. Week of 14th, Black Flag entire week at skating-rink; White Slave, 29th, 29th and 30th.

At English's no opposition was given to Modjeska, the house remaining closed until 10th, when Lillian Olcott attempted to produce a so-called dramatization of Dark Days. The presentation and the co. were poor, and the local press scored it very severely. On Friday evening Miss Olcott was indisposed and the house was closed Two performances were given on Saturday to light audiences.

The Museum, like the other theatres, has suffered severely. Bandmann and Beaudet were contracted for one week for twelve performances, with a change of bill each performance. On Monday no matinee was given. Tuesday two performances were given, but it was on that day that Bandmann kicked, claiming that he was not to appear twice a day. Sackett refused to settle on the agreed percent, and Police Commissioner Morrison, in his person as attorney, was called in to settle. A compromise was made whereby the week was completed, but I understand that Monday's and Tuesday's percent was held out. Bandmann tried this same bluff game in Cleveland, and made a go of it; but here he ran against the Sackett grain, and Sackett would none of it. Week of 14th, Katherine Rogers in Claire and the Forgemaster.

The Zoo has had a fair week the attraction being the E. M. Castine co., supporting James Riley in The Widder. Next attraction, Hallen and Hart's First Prize Ideals.

Elbow Shots: Vine, the great one-man show, has been doing some work as a specialty attraction at a local rink.—Letters for Frank N. Scott, Graham Earle and Alla Lawrence are in the Hasselman letter-box.—James Ryan, W. J. Fielding, Tom Miaco, James Reilly, E. M Gardner, Fred Mordaunt and numerous others likened East Market Street to Union Square. It has so been named.—Now three papers are at outs with the Grand—one, the *Times*, on account of a claimed discrimination; the *Herald* on account of misuse of passes, and the other, the *Independent*, on account of withdrawal of advertising.—John T. Dickson, of the Morris Equine and Canine Paradox was in the city for a few days last week. He reports business in Illinois and Iowa much better than in Missouri and Kansas. Other cos. in that territory make similar reports.—Fred Stinson left here last week for Louisville, and Hasselman telegraphed John T. Macauley to meet him at the depot with a hack, as he was wholly irresponsible, and would need an attendant. Macauley sent down his private rig, with driver in livery, etc., and Fred. was drawn from the depot by a back way. Pushed into the carriage the curtains drawn he was taken through back streets to the stage entrance of Macauley's and kept a prisoner for some time. Stinson was all right. Though his head was clear he could reflect no reason for such treatment. The end is not yet.—English's now has a new drop-curtain, and a most elaborate affair it is, too.—The Hollywoods will probably go to New Orleans for a Christmas date.—W. J. Fielding presented O. R. Johnson of the Grand with an elegant and expensive chain and charm last week.—The Bandits' Third Annual Christmas Tree will be held 24th at the castle of Romy Johnson and Bert Dasher. Few theatrical men have come to this town who do not know the Bandits.—The Elks benefit will be held early in January.—C. T. Gilmore is now East arranging for the appearance of novelties.

MADISON.

Grand Opera House (Calloway and Marks, managers): Stewart's Mwo Iohns co. 7th, to big house. Romany Rye co. 19th and 20th. Patti Rosa (return engagement) 29th, 30th.

ANDERSON.

Doxey Music Hall (Frank Spear, manager): The Two Johns Comedy co. drew an immense house 8th. Performance very satisfactory. Little Nuggets, 19th.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): Frances Bishop and co. gave fair rendition of Muggs' Landing, 10th. Rhea comes 13th.

EVANSVILLE.

Opera House (T. J. Groves, manager): W. H. Power's co., in The Ivy Leaf, 8th, to fair business. N. S. Wood, in The Boy Detective, 10th, 11th and 12th, to only fair business, owing to disagreeable weather. Hildebrand's Cryptogram, 17th; Zozo, the Magic Queen, 23th and 26th; Rhea, 28th.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Muggs' Landing was presented to a fair house 11th. The entire co. are well up in their parts and the play gave splendid satisfaction. The Dalys in Vacation made their first appearance before a Fort Wayne audience 5th, and did not create a furore. One of the co. during the athletic performance made several failures and displayed his temper in a very unbecoming manner thus losing the sympathy of the audience. Some of the players seemed to think it was funny to guy the audience, because the receipts were not quite as large as expected.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): The Hungarian Gypsy Band, under the auspices of the Lecture Association, drew a packed house, 9th. Sallie Price in Fogg's Ferry to light business, 11th. Haverly's Minstrels, 26th.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): Muggs' Landing 8th. Audience light on account of heavy sleet and rain storm; well pleased. Sea of Ice, 16th and 17th; Morris' Paradox, 23d and 24th.

WABASH.

Harter's Opera House (Alfred J. Harter, manager): The Mammoth Museum Minstrels, 11th and 12th, to good houses. Ten and twenty cents admission. The Pathfinders, 18th.

Union Hall: The Unionist, under the auspices of the G. A. R. Post of this place, was presented 9th, 10th and 11th to very good houses.

KANSAS.

TOPEKA.

Crawford's Opera House: The long expected and much advertised Abbott Opera co. 5th, in Martha at matinee and The Mikado for evening performance. Packed houses. Everybody was anxious to see the co. in The Mikado, which has been seen here twice. As The Mirror has already thoroughly reviewed their presentations already, and as the cast is substantially the same as reviewed, I will only say that the costumes and adjuncts were superb, the singing of course excellent, and the acting—well, "conventional." While in all respects a much costlier performance, it was not near so pleasing, to my taste, as that of the Peakes co.

Supplement: Since the issue of the Romeo and Juliet Supplement we are all on needles of anticipation awaiting The Christmas Mirror.

NEWTON.

The opening of the new Ragsdale Opera House took place 8th and 9th, Barney McAuley appearing in Uncle Dan'l. Notwithstanding the inclemency of the weather the house was crowded, boxes and seats selling at advance prices. Messrs. J. M. and T. P. Ragsdale, the enterprising proprietors and managers, can well be proud of their fine opera house. The appointments are strictly metropolitan, surpassing many city theatres in point of equipment. The seating capacity, exclusive of eight boxes, is 800. The chairs are of upholstered leather and embellished with the monogram of Ragsdale's Opera Houses The dimensions of the stage are: Depth, 30 feet; width, 50 feet; stage floor to rigging-loft, 37 feet; proscenium opening, 26 feet. The scenery, of which there are thirty-two sets, was put in by Sosman and Landis, of Chicago. The entire house is heated by steam, lighted by gas, and supplied with hot and cold water. The building cost $80,000. Your correspondent congratulates the Ragsdale Brothers, and hopes that success may crown their enterprise. Lizzie May Ulmer, in Dad's Girl, 17th.

FORT SCOTT.

Opera House (W. P. Patterson, manager): C. W. Couldock presented The Willow Copse to a very appreciative audience 4th. The performance has seldom been equaled in this city. Eugenie Blair as Rose Fielding was the most prominent of an exceptionally strong support. Although the business done was not as large as they deserved it was satisfactory. Janauschek came 8th and 9th in Zillah and Macbeth to fair business. Co. gave good satisfaction. Emma Abbott 13th; Louise Sylvester, 25th and 26th.

Item: H. C. Ernich, head usher, is selling tickets during the sickness of O. Patterson the treasurer.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Barney McAuley in A Messenger from Jarvis Section to small but appreciative audience, 2d and 3d. Janauschek in Macbeth to large business, 4th. Lizzie May Ulmer, 18th; Tally-Ho, 25th and 26th; McIntyre and Heath's Minstrels, 29th.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Louise Balfe in Dagmar. Bitter cold night and small audience. Miss Balfe did nobly. Her stage presence is very good, and her movements are marked by grace; but it seemed to us that she weakened the character by too often resorting to tears and sobs to show excitement. Walter Bentley was excellent as Colonel Stanley.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Rag Baby with the inimitable comedian, Frank Daniels, in his characterization Old Sport, was a potent attraction. The absurdity repeated its success of last season. The co., with one or two exceptions, could hardly be improved. Fanny Rice, as Venus, looked the part and presented a vivacious and pleasing rendering of it. The songs were new, the dances lively, and everything moved with a pleasing rapidity Business large. Boston Ideals 14th; A Prisoner for Life 21st.

Masonic Temple Theatre (J. P. Whallen, manager): Romany Rye, by an ordinary co., drew moderate business only. The play has been seen here so often it has about lost draught. The Gertie Heckett of Victory Bateman, Jack Hearne of John Burke and Mother Shipton of Belle Douglass were well rounded pieces of work The extensive and complicated scenery was a special feature. The Willow Copse 14th.

Harris' Museum (P. Harris, proprietor: Baird's Minstrels, on a return visit, drew very large business. The programme varied little from the usual minstrel bill. General satisfaction. Daniel Bandmann 14th.

New Grand Theatre (J. P. Whallen, proprietor): The Kernell Brothers' Specialty co. contains a number of capable people. Bryant and Saville, Bryant and Richmond, the Coulson Sisters and others A good entertainment was given. The Howard Athenæum co. 14th.

Items: James Rielly and co. gave one performance of The Widder, 13th at the Grand, to the usual Sunday night audience.—The pleasure in anticipating the coming of The Ideals is somewhat marred by the knowledge that Geraldine Ulmar is not with them. She is a great favorite here.—Marc Klaw was in town over Sunday 13th, leaving on that date for Philadelphia.—Baird's Minstrels were attached while here on account of a claim for printing done in Racine, Wis. The matter was satisfactorily settled.—A placard was conspicuously displayed in the drug-store scene of Rag Baby bearing the legend, "Frank Daniels in Little Puck next season."—Upon invitation of the management the inmates of the Masonic Widows and Orphans Home saw a matinee performance of Romany Rye. It was a graceful and much appreciated act.—The photographs of Old Sport and Handsome, the star dog, were novel and effective means of advertisement.—E. H. Hoyt, the author, occupied a box at the Monday performance of Rag Baby.—Anent the talk about the title of the play, Saints and Sinners, Col. J. A. Nunez, one of the claimants, was once a familiar figure in Louisville. He is a man of means, of rather a Jewish appearance, is something of a wit, has a leaning towards literature, and a decided fondness for the stage. He was once manager of Pike's Opera House, Cincinnati, which proved a losing venture financially. He certainly produced a play called Saints and Sinners. To this Marc Klaw will testify, as its production is connected with an experience of his while he was the amusement writer for a Louisville paper.

LEXINGTON.

Opera House (William Warren, manager): Joseph Murphy in Kerry Gow 7th, to excellent house. He received fine support from his excellent co.

OWENSBORO.

Opera House (Conway and Pebley, managers): Hilderbrand's Cryptogram 5th to fair crowd. Helen Coleman, the "Georgia Wonder," 10th and 11th to small audience.

MAINE.

PORTLAND.

Theatre (C. H. Newell, treasurer): Small audiences greeted W. J. Ferguson as Chauncey Tripp in A Friendly Tip 11th and 12th. The co. was far from satisfactory as a whole, although some good individual work was done by Messrs. Hines and Farrell; also by Ferguson, whose Dude is certainly laughable as well as artistic. Several musical numbers were well rendered, and the orchestra aided much by its excellent work.

City Hall: The house was packed 11th by the Harvard Glee Club and Pierian Sodality, who appeared as the ninth attraction in the Stockbridge course. The concert was most pleasing, and the various college songs were frequently encored. A quartette, consisting of banjos and violins, with a whistle obligato, was the gem of the evening, and the Mexican Serenade of the Sodality was redemanded.

Item: Stetson's Mikado the 18th and 19th.

Enjoined: The Mikado suit came before Judge Webb last Thursday, and A. L. Wilbur has been enjoined from producing the opera.

BANGOR.

Opera House (T. A. Owen, manager). The Wilbur Opera co., with Susie Kirwin as the star, closed a week's engagement 12th. The co. is one of the best that have visited us in months.

MASSACHUSETTS.

NEW BEDFORD.

Opera House (J. C. Omey, manager): McNish's Minstrels 8th. House full to suffocation. The house programme says this was the fifty-fourth entertainment given in the house this season, and probably none of the fifty-three previous ones gave better satisfaction. To be sure, they gave us chestnuts roasted, chestnuts toasted, chestnuts raw and chestnuts baked; but the public, being posted, expect old jokes to be refaked. The Boston Symphony orchestra closed the Star Lyceum course 9th, and better weather is looked for. Dan Sully's Corner Grocery 17th.

Cooked to Order: Benjamin Howland, belonging in this city, is a member of the band connected with McNish's Minstrels. They used to tell a good story about Benjamin when he manipulated the trombone in one of our street bands. The organization was marching at the head of a procession one day, when the route was through the Common. There was a wide entrance then, with a row of posts set at intervals across it. Benjamin was wholly lost in rendering correctly the sweet notes before him, and totally oblivious to outside things. One of the posts came directly in his path, and being just the right height to reach his equator, he soon found himself nicely balanced upon it, without the power to recover his equilibrium. The leader, missing the melodious tones of the trombone, hastened back and relieved him from his unpleasant position.—A. H. Christiansen, the general business agent of J. M. Hill's Irish Visitors, was in town 9th.—Speaking of Our Irish Visitors, a certain critic here was asked by a gentleman "what kind of a show this Sullivan affair" was going to be? Connecting the "Sullivan" with the Emerald Isle, and forgetting that Sir Arthur helped construct The Mikado, the critic answered: "It is a first-rate Irish piece." It struck him forcibly in a few moments that the gentleman referred to the opera, and he is keeping very shady, only appearing on the street when necessity calls.—I never tire of listening to the praise bestowed upon The Mirror by managers and actors. Many of them speak especially of the department carried on by the Giddy Gusher, saying that it could be read by the profession and outsiders with both pleasure and profit. The showy advertising card of The Mirror hangs conspicuously in the large downtown news-depot of Major Edwin Dews, Union street. The paper can also be found at his Purchase street store, near the Parker House.

HOLYOKE.

Opera House (Chase Brothers, managers): The Hanlons produced their new and gorgeous spectacular drama, Fantasma, 7th, 8th and 9th. Crowded houses. No entertainment thus far this season has given such unbounded satisfaction. Many are disappointed by the cancelling of Maude Granger's date, 9th; but we hope she will favor us later on. McNish, Johnson and Slavin's Minstrels 13th, to a good house.

WORCESTER.

Theatre (Charles Wilkinson, manager): The business of last week was very good. Her Atonement and Hanlon's Fantasma were the attractions. Miss Anderson appears in As You Like It 17th. John Stetson's Mikado co. plays a return engagement 18th and 19th. The Banker's Daughter comb. have the dates of 25th, 26th, with matinee each day.

Gossip: The Giddy Gusher enlivened our city by her presence a short time since. Mr. Wilkinson says she is a smart one—too smart. Her impressions of the Bay State House were very funny.

BROCKTON.

City Theatre (W. W. Cross, manager): Stetson's co. presented The Mikado to a large and well-pleased audience 7th. Wilbur Opera co. this week. Murray and Murphy 21st.

CHELSKA.

Academy of Music (James B. Field, manager): Joseph Proctor gave a satisfactory performance of Virginius to a fair sized house 7th.

LYNN.

Music Hall (James F. Rock, manager): Her Atonement 7th to a fair sized house. Emma Juch, Clara L. Thompson, reader; Leopold Litchenberg, violinist, and H. G. Tucker, pianist, appeared in the Star Course series 10th to a large and brilliant audience. McNish Minstrels 11th to a packed house. Good show. Joseph Proctor in Virginius 12th to very poor business.

Items: A new interior, painted by Seavey, was seen at Music Hall for the first time at the Star Course concert.—Louis James made a speech at the Town Meeting, Nahant, last Saturday, recommending the running of a steamer between that town and Boston during the coming Summer.

LOWELL.

Huntington Hall: The only attraction last week was McNish, Johnson and Slavin's Minstrels, who turned away people 12th. Most enjoyable entertainment.

Items: Dave Quimby has given up the management of Music Hall and taken a lease of the St. Charles Hotel. Although this was Dave's first season as manager, he made hosts of friends in the profession, and no one will miss his handsome face at the box-office more than your humble servant.—The Morrissey Brothers, of this city, are with McN., J. and S.'s Minstels.—The People's Theatre reopened 14th with Louise Pomeroy as Rosalind.—Murray and Murphy's Irish Visitors make a return visit 24th and 25th.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): McNish, Johnson and Slavin's Minstrels 9th, gave a satisfactory entertainment to the majority of the 1,366 people who paid their way in. Stetson's Opera co. gave The Mikado in a rainstorm 9th. Audience composed of our best people and numbering 2,340; advanced prices. Dan Sully's Corner Grocery 19th; William Stafford, 23d; Ten Nights in a Bar-room, 26th; W. J. Ferguson, 30th.

Casino Theatre: Dick Hunt's Specialty co. was spoked for last week, but went to pieces in Bridgeport, Ct., the week before. Little Mac Variety co. this week.

All Sorts: Score one for us! Stetson's Opera co. had the largest house here of all its appearances on the circuit.—That gentlemanly manager P. Curren came with The Mikado co. Although about the same number of people The Mikado receipts were twice as large as the minstrels.—A statement of every performance of The Mikado has to be sent to London for Gilbert and Sullivan; also one to D'Oyly Carte.

SALEM.

Mechanic Hall (N. W. Andrews and Co., managers): John Stetson's Mikado co. played to a very large house.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): The Milan Opera co. gave three evenings of Italian opera, with only two that were at all executed in a satisfactory manner. These were Il Trovatore and Norma. Modjeska, with first-class support, occupied rest of week and gave excellent satisfaction in her entire repertoire. Attendance meagre; audiences were thoroughly enthusiastic. Pyke's Opera co. in The Mikado 25th, week, with scale of admission at twenty-five, thirty-five, fifty and seventy-five cents. Carrie Swain in Cad, the Tomboy, Christmas week, and W. J. Scanlan New Year's week.

White's Grand Theatre (Charles O. White, manager): George C. Boniface in The Streets of New York was greeted by large business the first half of the week. The co., barring Mr. Boniface, was only fair. The rest of the week was filled by Rentfrow's Pathfinders, who were treated to a jam every time the doors opened. Nobody's Claim, 24th, week; N. S. Wood in The Boy Scout, 21st, 22d, 23d; Hedley's After Dark, 24th, 25th, 26th.

Squibs: George E. Common, who was reported as having been shot by a deputy U. S. marshal at Covington, Ky., last week, showed up at Whitney's store on Saturday and surprised his numerous acquaintances.—Stella Teuton, who is at present with Kidder's Niagara co., is a Detroit girl.—It is rumored that Whitney's Grand Opera House will soon indulge in cheap prices (ten and twenty cents), but I am not able to chronicle the exact date.—Ed R. Salter, the genial treasurer at White's, joined the order of Elks last Friday evening.—Extra! Sunday evening the Milan Opera co. again appeared at the Detroit with a carefully selected programme, including Rossini's Stabat Mater. About 400 people were present.

COLDWATER.

Tibbets' Opera House (B. S. Tibbets, manager): Frances Bishop in Muggs' Landing 10th. If unstinted applause is anything to judge by, the lively little star and her excellent co. have made a hit in the city. The Egbert Dramatic co. began a week's engagement 14th. Supplement: Manager Tibbits has fallen into line with the others by framing the Mirror's Supplement.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): With all the advance cry that the avaunt courier of Harrison and Gourlay could give Out of the Frying Pan Into the Fire, the performance on last Monday night developed but little wool. Put the same material into the hands of less talented people than Messrs H and G, and the audience would leave before the end of the first act. The Milan Opera co. in La Sonnambula 10th to meagre audience. Manager Wolfsohn apologized for his tenor, who was suffering from a severe cold, caused by a jump from Chattanooga to Detroit. The chorus work was the feature of the performance.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): Harrison and Gourlay in Out of the Frying Pan Into the Fire, 12th, to a very good house.

Items: The Opera House at Albion will be changed into lodging rooms after Jan. 1.

BAY CITY.

Rink Opera House (John Buckley, manager): Rhea appeared 9th and 10th to fair sized audience, playing A Dangerous Game and Frou Frou.

LANSING.

Buck's Opera House (M. J. Buck, manager): The past week of the Tavernier co. to big business. On Friday evening Miss Van Cortland took a benefit, and a packed and cordial house, floral offerings and lavish applause testified to the favor in which this sterling little actress and her co. of ladies and gentlemen are held here. The bill was Moths and a farce J. L. S., a localization of the well known B. B. J. P. Endres, a painstaking young actor of the co., was seriously ill for a few days of the engagement, but is rapidly recovering. Paralysis of the heart was one time feared. He was heartily greeted on his re-appearance.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Harrison and Gourlay's co. gave us Out of the Frying Pan Into the Fire and Skipped, 9th and 10th. Small attendance. G. S. Knight, 15th and 16th.

Redmond's Grand (W. H. Powers, manager): Lilian Olcott with poor support played Dark Days, 7th and 8th, to poor business. J. O. Barrows and Kittie Cheatham in The Professor to light houses, 11th and 12th. Pat Rooney, 19th.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Laura E. Dainty in A Mountain Pink, 5th, matinee and night, to small houses The Professor, 7th, drew only a fair audience. Harrison and Gourlay presented their new play, Out of the Frying Pan Into the Fire, 8th, to a large and appreciative audience. Rhea in A Dangerous Game, 11th, to a full house.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Haverly's Minstrels 7th, 8th, 9th and matinee, drew large houses. A noticeable feature in the attendance was the large number of ladies and many of our leading families. Sinn's Dramatic co. 10th, 11th and 12th and matinee, presented Alone in London to good houses. Cora Tanner is prepossessing and attractive as the heroine, and plays the part well. The strong points of the plot were finely brought out by Belle and Herbert Archer. Miss Archer is a clever actress and does a very neat piece of character work as the waif, Tom Chickweed. Eleanor Lane, Walter Reynolds, William Herbert and W. T. Grover finely played their roles.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 7th, New Adamless Eden co. in burlesque. Large houses.

Banquet: A very interesting and enjoyable event took place at the Merchants' Hotel on Tuesday night, after the minstrel performance. The occasion was a banquet tendered by Mr. Haverly to the members of the co. It was the semi-annual anniversary of Haverly's Temperance Brotherhood. Mayor Rice and a number of our leading men were invited, and greatly enjoyed meeting the Brotherhood. Great praise is due James Gorman, J. M. Norcross and Fred. E. Wright for their praiseworthy efforts in making the [illegible] cess.

STILLWATER.

Grand Opera House (E. W. Dunn, manager): Lily Clay's Adamless Eden co., to [illegible] house, 5th. Milton Nobles, in Love and [illegible]

MISSISSIPPI.

MERIDIAN.

Meridian Theatre (Levi Rothenberg, manager): [illegible]tle's World was presented to a good audience. Performance in excellent style.

VICKSBURG.

Opera House (Piazza and Bova, managers): Zozo Magic Queen co. the 7th, 8th, 9th and 10th. The co. is excellent, the play chaste and amusing, and the scenery beautiful. We regret to say that there is a certain young element in this place who seem to think that every lady actress is common property, and one to be insulted *ad libitum*. They behave as rowdies at the performances that many ladies will not visit. Our managers and house good co., are doing everything in their power, but so far have met with but little success. The Zozo co. was subjected to insults, and we were glad to see them leave Vicksburg.

MISSOURI.

KANSAS CITY.

Coates's Opera House (W. H. Hudnall, manager): The Abbott Opera co. have had a very successful week, notwithstanding bad weather. Billee, Annandale, Broderick and Pruth are familiar to Kansas City people and received their share of the applause. Abbott has always been a favorite here. He was called out several times at each performance. She appeared in The Mikado, Il Trovatore, Martha, Bohemian Girl, Lucia and La Traviata. This week Sweetheart.

Ollis' Opera House (Corydon T. Ollis, manager): Alice Harrison, Star Wager, 7th, 8th and 9th, did very good business first two nights. Lizzie May Ulmer, 10th, 11th and 12th in Dad's Girl. Fair business. House closed. This week, Black Flag.

Once in Awhile: Mr. Bradley, Alice Harrison's treasurer, says she will appear soon in a new play, probably at Los Angeles.—Wednesday morning the gas works exploded. The theatres, however, were inconvenienced to any great extent as the electric light and horsecars were pressed into service. It will probably be two or three months before the works are in running order.—Your correspondent is under obligations to Mr. Hudson and his assistant, Mr. Thompson, for favors.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): J. P. Cromer's co. gave a creditable rendition of The Banker's Daughter to two good houses 7th. Another part had to be cut on account of the very serious illness of Birdie Bingham. Louise Balfe in Dagmar, 9th, matinee night. Miss Balfe was too weak to do herself justice and failed to create a very favorable impression. Some of the support, Walter Bentley was very good. Miss Hardie Gunker's favorite, Alice Harrison in the domestic drama, Hot Water, 10th. Business good. Everybody seemed to see such a charming little actress, for Alice Harrison in a better play; nevertheless she made as much as was possible out of Hot Water. We had not seen her since done here just one week before Miss Bentley's debut. We had then formed some idea of the character, but remained for Miss Harrison to show us the correct interpretation of the part. Salsbury's Troubadours, Black Flag, 12th; John A. Stevens, 13th; Miles Orton co., 23th and 26th; T. W. Keene, 28th; The Banker's, 30th and 31st.

Picked Up: J. P. Cromer's Banker's Daughter closed here and jumped to New York. Mr. Cromer was quite bitterly of the business he has been experiencing lately, and thinks the West does not want his plays. It is painful to watch Miss Balfe's efforts to get through her part.—Alice Harrison was the victim of a disagreeable mistake in Kansas City. Was an advertising dodge, we are sorry, but a genuine theft. The thief, however, was caught and only about twenty-four hours, and the property has been returned to its owner.—Jennie Kennedy is receiving from each a severe scold for using her name in connection.

SEDALIA.

Wood's Opera House (Charles E. Collins, manager): Two good and consistently well-pleased audiences came out to see Jeanne Reed and company present Lucia, Life and Macbeth, 20th and 21th. Emma Abbott presented The Bohemian Girl, 14th, to large audience. Bella and Martin Golden, matinee and night, 24th.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Miller's co. has been playing to crowded houses all week at popular prices. Mr. Mac, of The Surgeon, Partner, Galley Slave and Colleen Bawn.

JOPLIN.

Joplin Opera House (Elmer Webster, manager): James G. Parker's Mikado 20th, to entire good business. Manager Webster received quite a number of encouragements on the appearance of the stage and properties. The New Joplin Theatre (H. H. Haven, manager): The Wilbur Dramatic co., supporting the leading lady, opened 5th for a week. Crowded houses. Played plays.

NEBRASKA.

LINCOLN.

Opera House (Fred. Funke, manager): Thompson's rather dull place. Adams's

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HARRISON GREY FISKE . . EDITOR

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***The New York Mirror has the Largest Dramatic Circulation in America.*

The Chrismas Mirror.

Next Thursday (Dec. 24) the Christmas number of THE MIRROR will be published according to announcement made before. Contributors, artists and designers have been preparing for this issue, which will be a rare one. In its pages will be found stories, poems, anecdotes, reminiscenses, narratives of personal experience, in and out of the profession, portraits of famous people, sketches from the successful plays of this season, and other features too numerous to mention, which will make appropriate pabulum for the holiday-time. It is is our intention to make this number superior in beauty, variety, literary merit and artistic skill to any that we have hitherto published on a special occasion. The cover will be a novel and handsome piece of work; the paper will be printed on super-calendered paper of fine quality, manufactured expressly for the purpose. Among the contributors to the CHRISTMAS MIRROR are the following well-known ladies and gentlemen:

HELENE DAUVRAY,
MARY H. FISKE,
LOTTA,
VICTORIA SCHILLING,
MARIE BURROUGHS,
MATHILDE COTTRELLY,
LIZZIE EVANS,
FAY TEMPLETON,
ADELAIDE MOORE,
ADELE GODOY,
SYDNEY COWELL,
BARTLEY CAMPBELL,
A. R. CAZAURAN,
NAT C. GOODWIN,
F. FEDERICI,
FREDERICK PAULDING,
JOSEPH HAWORTH,
EDWARD HARRIGAN,
FREDERICK LYSTER,
CORNELIUS MATHEWS,
HOWARD PAUL,
FRED. LENOX,
W. H. FULLER,
EARL MARBLE,
H. S. KELLER,

and others of equal ability. We are confident in stating that no aggregation of writers of similar strength has ever before been offered by a dramatic paper,

Advertisements for this number are coming in rapidly, and we desire to state that intending patrons, to secure desirable positions, should send in their copy at once, as the paper will be sent to press next week several hours earlier than usual. The rates are the same as usual.

Persistent Stage Types.

Of all conservative institutions the stage is the most persistent in its traditions. Nowhere does the reverence for precedent and antique custom show itself so potent as in the theatre. Business, old readings of doubtful passages, extinct costumes, and antiquated motives of action, are preserved in the green-room and on the boards with as much care and respect as the fossils of the geologist are treasured in museums. Once in a long while some daring innovator and iconoclast has the temerity to break through the serried phalanx of prejudices and flash something new upon the public, but it takes long before his fellow-artists will accept the intrusion on the practices of the "palmy days of the drama."

We were led to these reflections by seeing, lately, an old man of the present day played by a well-known actor in a blue claw-hammer coat with brass buttons and a pair of nankeen trousers. So was the stage "old man" dressed in the days when to sit on a bare board in the pit was a paradise and actors were ministering angels, to touch the hem of whose garments were rapture, But, does every old man now walk Broadway in a blue swallow-tail and bright buttons? and if he do not, why should that cut whose business it is "to hold, as 'twere, a mirror up to nature," falsely represent him as so doing? Now-a-days the old boys dress as the young boys. Veteran or recruit, all wear the same uniform, and it is only on the march or in the brunt of battle that youth will assert itself. False teeth and hair-renewers have changed all the old time-marks, and it is not till after marriage that a young woman can tell the difference between Menelaus and Paris. Why, then, should the magic mirror of the stage be a mere palimpsest and retain the old impressions showing through the new script? Why should the stage lag behind the time?

So it is in language. Who ever hears any one say, "Deny it not; thou art a villain"—off the stage? A man in real life would say: "You're a scoundrel and you know it." Who "looks archly at him" in society now, and what is "archly" anyhow? What modern masher kisses his lady's hand or goes down on his knees to woo in the year 1885—except on the stage? The lover of real life kisses his best girl right on the mouth and hugs her in the german. Does anyone ever tell his hated rival to "Begone and trouble him no more?" or hiss into his ear, "I am going to kill you?" Not a bit of it. When a girl goes back on a fellow now, he simply lets her go, and consoles himself with another. Do you think any respectable young tradesman of the present day would make such a fool of himself in real life as the infuriate young carpenter in Hoodman Blind? Certainly not. Why, then, should he do it at Wallack's Theatre? And, to conclude, why is there danger of the drama losing its grip on the hearts of the people? Largely because of its conventionality and conservatism, which removes it further and further from the sympathies of our world—that world which advances while the other world stands still.

Have the Courage of Your Opinions.

What a pile of inconsequent bosh is talked and written about authors, composers, painters and the like! What floods of technical disquisitions and avalanches of words come storming about the heads and ears of unoffending people who do not care a rush about the matter, Here have we, for instance, the Rev. Mr. Haweis lecturing on Wagner as distinguished from Mozart. He might as well talk about the Rocky Mountains as distinguished from the Vale of Tempe. When will men be satisfied to know that there are no heroes to worship now-a-days; that all men have their good points and their bad, their excellences and their defects, their strength and their weakness. Wagner could not write Le Nozze di Figaro, nor could Mozart give vent to the tempestuous billows of Die Walkure; yet were both great masters of their art. "Strange that such difference should be 'twixt tweedle-dum and tweedle-dee," wrote the unmusical Johnson, over the merits of Handel and Buononcini; and the Doctor was in the right.

None can act both Romeo and Macbeth, though many have tried; nor could Milton have written "The Last Rose of Summer," however hard he might essay the task. Does any one think that Turner could have painted a domestic picture of the Royal Family of England, lace, ribbons, buttons, tags, medals and all? Not he; but Lawrence could. As the costermonger remarked: "Every one to their bloomin' trade"—the cobbler to his last and the tinker to his soldering-iron. Then will the world wag pleasantly, and we shall sip the honey sweet from every flower and leave the bitter behind. May we not enjoy Lohengrin and Don Giovanni both? The Wagnerite says no, because his god has so decreed. But Wagner was a crank, and had he not lighted upon a brother crank in the King of Bavaria, his crank would never have turned. Therefore Wagner is not a reliable guide, and with him and his followers it is a new case of the blind leading the blind and both falling into the ditch.

There is good in everything except party politics.

A lass is good, and a glass is good,
And a pipe to smoke in cold weather;
And you are good and I am good,
And we're all good fellows together.

If you like wine, rosy wine, may you not enjoy beer, foaming beer, also? You relish truffles; may you not also favor cheese? Truly did that fountain of wit and humor, Rabelais, remark that "where one sheep jumps the rest of the flock will follow," and we see every day that mankind and lambkind are alike, and both will follow the bell-wether. For our part, we will enjoy as much of Wagner as pleases us, and cast away what grieves our taste. We will love Mozart in so far as he is congenial. and not an inch farther, and will pin our faith to no man's sleeve, whether he be of the past, present or future tense.

The Actors' Fund.

There was paid out in relief last week $142 25. One funeral, child of Harry Ricketts, a variety performer, $20.

The Casino and Brooklyn Grand Opera House benefits netted the Fund $2,675 85.

Mr. Baker has telegraphed to J. H. McCabe at San Francisco for more particulars in regard to the identity of Walter Parkes. On Sunday Mr. McCabe telegraphed to Mr. Baker: "Walter Parkes, an esteemed professional, is dying of consumption, and needs prompt aid." Mr. Baker has made diligent inquiry, but nobody about the Square seems to know of Mr. Parkes.

New members and annual dues paid in: Clara Baker, Josie Wilmere, Emma Mülle, John W. Carroll, Mrs. E. J. Phillips, Harry Pepper, Ella Sheldon, Walter J. Brooks, David McFall, Walter E. Perkins, Will S. Marion, Julius Radeck, John G. Saville, Robert A. Fisher, Harry Meredith, Frank Drew, William B. Cahill, Joseph Knapp, William Knapp, Michael Rosenhammer, Alexis Hess, John G. Koch and A. A. Arment.

Personal.

MADDERN.—This is a vignette of Minnie Maddern, who is the star of Steele Mackaye's play, In Spite of All, which had a long run at the fashionable Lyceum Theatre, and which is now being played in the principal cities of the country. In this play Miss Maddern is doing the best work of her stage career, which compasses only four or five seasons.

MARION.—Will S. Marion, the Charleston dramatic author, is in the city.

OWENS.—John E. Owens is again reported to be lying at the point of death.

BORRY.—Etelka Borry is about to go on tour in England with one of Charles Reade's plays.

ROGERS.—Katherine Rogers still continues ill, and is unable to fill her Western engagements.

LLOYD.—William Lloyd is meeting with much success in playing second roles to W. E. Sheridan.

COGHLAN.—It is said that Rose Coghlan has purchased Victor Durand from Henry Guy Carleton.

MOORE.—Adelaide Moore has secured the week of March 8 at the Criterion Theatre, Brooklyn.

HAVLIN.—Manager John Havlin, of Cincinnati, is reported as rapidly recovering from his recent injuries.

JEFFERSON.—Last week Joseph Jefferson played the lightest engagement he has ever known in Washington.

EVANS.—Lizzie Evans, in an act from Culprit Fay, last week, made a marked hit at the Brooklyn Actors' Fund benefit.

LEVY.—Joseph Levy, representative for Lawrence Barrett, passed through New York this week en route to Philadelphia.

WHITECAR.—W. A. Whitecar received flattering notices for his acting in support of Salvini last week at the Boston Theatre.

GRANGER.—Maude Granger's physician thinks she will be sufficiently recovered to fill her engagement in Philadelphia next week.

JEFFERSON.—The wife of Thomas Jefferson, the youngest son of Joseph Jefferson, presented her liege lord with a girl-baby last week.

SHERIDAN.—Next Monday night W. E. Sheridan will open the handsome new Opera House at Oil City, Pa., christening it with Louis XI.

CALEF.—Jennie Calef telegraphs: "Please say that the report of our closing is incorrect. We have not closed, nor are we likely to. Business is good."

DAUVRAY.—The life-size wax figure of Helene Dauvray at the Eden Musee attracts considerable attention. It is attired in a dress said to have cost over $500.

ARONSON.—Edward Aronson was confined to his house yesterday (Wednesday) through a severe cold. It is thought that he will be able to resume his duties to day.

BIGGER.—Laura Bigger is in the city, which would indicate that the Rial-Bigger-Marion combination is not working. Miss Bigger is at liberty for leading juveniles.

GAYLER.—Charles Gayler has taken his comedy, Miss Mollie, out of the hands of Aimee on account of non-fulfilment of contract. It is now in the market.

MCCULLOUGH.—It is reported that it has been definitely decided to erect a monument to John McCullough either in the Laurel Hill or the Mount Moriah Cemetery, Philadelphia.

GUNTER.—Archie Gunter will soon reach town from the Pacific Slope with his 'Frisco success, The Wall Street Bandit. Metropolitan managers will proceed to barricade their offices,

RUSSELL.—On Sunday night Lillian Russell made her first appearance in her native city, Chicago. She had a crowded house at Hooley's, and was well received in Billee Taylor.

HAWORTH.—Joseph Haworth has signed his contract for a starring tour under R. E. J. Miles' managemeut. Before taking this step he declined a number of excellent offers for next season.

LESLIE.—A portrait of Enid Leslie graces our title page this week. Miss Leslie, who is a pretty woman and a clever ingenue actress, is at present playing in One of Our Girls at the Lyceum Theatre.

COOPER.—Helene Cooper, the prima donna, after singing eighty-five consecutive weeks without losing a night, has left the Grau Opera company. Miss Cooper thinks of espousing the drama in the future.

DAVENPORT.—Fanny Davenport is resting this week. On Monday she resumes her tour in Reading. After playing the Pennsylvania circuit she will appear in Washington and Philadelphia and then go South.

ACKERMAN.—Irene Ackerman, who played the leading part in Collier's Lights o' London company on the road, is disengaged. She is a very pretty sympathetic actress, and would be an acquisition, to any good company.

DIXEY.—The design of the statue in gas-jets of Dixey as Adonis, which is to adorn the stage of the Metropolitan Opera House on the night of the ball, has been finished. It is twenty-eight feet high and twenty-four feet long.

BELLEW.—Kyrle Bellew, although suffering severely with a cold that has affected his voice, has struggled through his part in Hoodman Blind the past week. His physician thinks that the climate does not agree well with him.

STEPHENSON.—Charles L. Stephenson ("Bolton Rowe"), whose new comedy for Wallack's is in rehearsal, although the success of Hoodman Blind will prevent its production for a long time to come, will sail for England on Wednesday next.

MARCO.—Caterina Marco, the American artiste, sang Violetta in La Traviata recently in Turin. The principal paper there said that "even Patti would have been satisfied with the applause with which the prima donna was greeted by the crowded audience."

WARDE.—Last season Fred. Warde bade a continuously long farewell to Texas audiences, saying that he was about to start on a three years' tour of the world. Just at present Mr. Warde is in that self-same Texas, and prepared for another affecting series of farewells.

GULICK.—Joseph A. Gulick died in New Orleans on Saturday, Dec. 12. He was well known in the profession and had followed a round dozen callings in his lifetime, mostly connected with the stage. He was at one time of the Chicago managerial firm of Gulick and Blaisdell.

NORCROSS.—Frank M. Norcross, Maude Granger's leading man, took part as groom in a midnight marriage last Saturday. The bride was Miss Minnie, daughter of Dr. Dorr, of Boston. It may be mentioned that Mr. Norcross was in the original cast of A Midnight Marriage.

BARRETT.—During the week of Dec. 28, in Philadelphia, Lawrence Barrett will make his first appearance in Victor Hugo's Hernani. Preparations are going rapidly forward at the Star Theatre for the tragedian's appearance in this city, when he will be seen in Hernani and The Wonder and also revive Harebell.

JANISH.—Owing to the injunction placed on Anselma Mme. Janish will close on Saturday night. After remaining here two weeks, during which she will rehearse a new play that will take the place of the injuncted article, the actress will resume her tour in Montreal Jan. 4. David Peyser will continue to handle her business.

MODJESKA.—It is the intention of Mme. Modjeska to give her company a rest in this city Christmas week, with the exception of Christmas Day, when they play in Hartford, Ct. During the brief vacation the marriage of the actress' son, Ralph, to Miss Felicia Bender, her niece, will be solemnized in this city. Modjeska will open her engagement in this city Jan. 4 with Marie Stuart.

GRIP.—On Monday night next the gallant Seventh will attend the New Park Theatre in a body and in full evening dress to see The Grip. Mr. Harrigan has a strong grip upon the affections of the soldier-boys, and the walls will ring when he enters upon the scene. The orchestra and orchestra circle have been bought up. Mart Hanley will do the honors in front of the house, and promises that no bunting shall be spared in the decorations.

Letter to the Editor.

A CORRECTION BY THE AUTHOR OF CAPRICE.

NEW YORK, Dec. 12, 1885.

Editor New York Mirror:

In your issue of last week your court reporter gave an *ex parte* statement concerning the Caprice matter which places me in no enviable light before the public. He evidently copied a portion of Mr. White's affidavit from the court records, but failed to give mine in rebuttal. A few of the statements you will allow me to correct. First, my contract with Mr. White was that $2,000 were to be paid for the play, in four payments of $500 each, within the season of 1885-86. In addition to this I was to receive royalties of $10 per performance until the first $500 of the *purchase-money* was paid; $7.50, until the second $500 were paid; $5, until the third $500 were paid; and when the last payment of the *purchase-money* was made (pending which I was to receive $2 50 in royalties) I contracted to give White a clear bill of sale. White did not pay a cent of the purchase-money, and still owes $750 in royalties. By the loose way in which the contract was drawn, a loophole was discovered by White whereby he could construe the *royalties* into *purchase-money*, which he forthwith proceeded to do, cunningly awaiting the end of the season before putting his scheme into practice. Believing that White was trying to come the May Blossom game with me, I placed the matter in the hands of my attorney, and together we waited on White and demanded a return of the manuscript and parts, which he refused to deliver. I then enjoined the further production of the play. Judge Lawrence, viewing White's distorted interpretation of the contract through the latter's glasses, refused to continue the injunction. The case now goes to the Court of Appeals, and will be tried upon its merits.

Another statement in White's affidavit was that Miss Maddern rewrote and remodelled the play before its production at the New Park Theatre. This is unqualifiedly false. The lady and myself made a few alterations in the piece. Two or three unimportant speeches were subsequently altered by her, but invariably with my consent. White also falsifies when he says that I insisted that the contract price should be increased to $5,000 or $7,000. No such figure was mentioned by me, nor was any increase ever demanded. The assertion that I threatened to "burn the manuscript and skip the country" if he did not comply with an increase is another of Mr. White's Utopian inventions, and is ridiculous as it is laughable. However, the "true inwardness" of the whole business will be brought out at the trial, when I trust your reporter will be present.

Respectfully yours, HOWARD P. TAYLOR.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The *Telegram* has issued an attractive holiday number. The stories are appropriate to the season, De Grimm's cartoons are clever, and the appearance of the pages is handsome. A sketch entitled "His Last Appearance" is one of the leading features. The principal character is an imaginary ex-actor, and the story is from the graphic pen of A. E. Lancaster.

* * *

Mary Anderson is shortly to make her appearance as a magazine writer. It is announced that she will contribute to an early number of *Lippincott's* a paper of reminiscenses of her trip to England, giving therein her impressions of London audiences and London society. The article will be thoroughly English, you know.

* * *

In THE MIRROR published on Dec. 31 there will appear a Dramatic Diary for 1885, compiled by William Winter. It will be a complete and chronological record of the productions during the preceding twelvemonth and of every notable theatrical event. Last year Mr. Winter's Diary was reproduced in this journal, and it was very generally preserved as an invaluable work of reference. All the happenings of 1885 will be found in condensed and convenient form in the forthcoming contribution, and those who desire a handy and accurate medium for fixing dates will find it an economy of time and labor.

* * *

The wife of John Howson, who was severely injured by a fall from a platform of one of the Brooklyn Bridge cars, was sufficiently convalescent to be removed from the Long Island Hospital last week to her home at New Rochelle. It will be a long time before she will be able to walk. Howson, by the way, has made a big hit as Ko-Ko in Boston, and it is likely that his talents will be devoted to interpreting the character of the L. H. E. for a good while to come. Comic opera is his forte, and he should never have left it to bury himself at Wallack's in a line of business for which he is less suited.

* * *

Victoria Schilling has met with hearty encouragement from the public in her ambition to secure a legitimate and honorable position on the stage. Every night in Amorita she is cordially received, and her singing awakens applause. Jesse Williams, the musical director of the Casino, said to me yesterday: "I have never met a more earnest, painstaking young lady. Every night her performance shows some improvement and she strives constantly to perfect her work. She has not a particle of conceit; she does not seem to have any thought except to make herself proficient." Miss Schilling's voice although very light, is excellently trained, and as she becomes more familiar with her vocation her acting will no doubt become equally pleasing. Her manner betokens rare refinement, and this, together with her prettiness, forms a decided charm. The course adopted by her husband is worthy of unstinted praise. He works sixteen hours a day for small wages on a horse-car line in order to help support his wife and at the same time maintain a manly sense of independence. His conduct is in striking contrast to that of the many miserable theatrical and operatic husbands who live in idleness and vilely dissipate at the expense of their hardworking mates. The newspapers that have ridiculed Schilling's humble but honest and self-respecting efforts might better turn their guns on some of the pimpish loafers of the class I have referred to.

* * *

J. K. Emmet, of whose princely gift to his wife last Saturday in the Mercantile Safe Deposit vaults I was an interested witness, sends me some press notices of the resumption of his tour in Richmond on Monday, which he characterizes as the "return of the prodigal" and to which he appends the moral, "All's well that ends well." According to these advices the theatre was jammed and hundreds were turned away. Fritz was at his best and captivated the house by his sweet singing and clever acting.

* * *

There was a strain of pathos in the explanation of his weakness, the acknowledgment of his inability at times to resist the strong appetite for drink, which Emmet in a simple yet earnest manner gave to those present with him when he handed over a fortune to his wife. He said he keenly felt the disgrace entailed by these periodical outbreaks; he admitted that the strictures passed upon his conduct by the press were in the main deserved, and he could not find words strong enough to express his gratitude for the affectionate support and the unvarying leniency which he receives, in spite of his faults from the public. I left that place with more respect for Emmet than I had when I went into it, and I hope that the reading of these lines may produce a similar effect among such of my readers as are disposed to harshly judge this victim of an unconquerable passion.

* * *

The Fund benefits at the Casino and Brooklyn Grand Opera House last Thursday were highly successful both in regard to the quality of the entertainment offered and in the matter of receipts. The Fund is over $2,600 better off by reason of the industrious efforts of Managers Aronson and Knowles and the professionals who co-operated with them.

* * *

In one of the Sunday papers it was stated that John Stetson had applied to Edwin Booth to transfer his engagement in February at the Fifth Avenue to the Standard, in order to permit The Mikado to run along without interruption, and the tragedian had flatly refused. This report is false and misleading. In the first place, if such negotiation were in progress Mr. Booth would have no part in them, except as a matter of courtesy, inasmuch as his business is entirely in the hands of his manager, R. M. Field. As a matter of fact, there has not been a word exchanged on this subject between Mr. Stetson and Mr. Field, Mr. Thayer or Mr. Booth. Mr. Stetson and Mr. Thayer have met several times of late, and the idea of any change of base has not been referred to. Mr. Field's contract is for an engagement at the Fifth Avenue. Possibly The Mikado's drawing powers may wear out before that time, in which case Mr. Stetson will be glad to play Booth at that house. Whether Mr. Field could under any circumstances agree to move up to the Standard is something that nobody else, not even Mr. Stetson, knows.

* * *

I know the readers of THE MIRROR will join with me in regretting a painful accident that has befallen our Giddy Gusher, and which prevents her from addressing them in her usual clever manner this week. A despatch I received from her last night says that she will be well enough to resume work next week.

* * *

While in the European theatres the scenic department has latterly been at a stand-still or retrogressive, there has during the same period been a notable progress observable in this country, and more especially in New York, which is the theatrical fountain-head the source of supply drawn upon by playgoers throughout the United States. The art of the scene-painter, the stage machinist and furnisher has made wonderful strides toward perfection. Compare the superb *mise-en-scene* of the present day with the tawdry stuff called scenery in use ten or fifteen years ago. Although spectacular or show pieces were then as gorgeous in setting as more recent examples of this branch of production, there has been remarkable improvement in the more substantial and luxurious line of dramas and comedies. Then cheap and crude scenes were the rule—or, if they were not cheap, they were garish and unsightly. Now we are treated at the theatres where new plays are brought out to sets of the most artistic and elaborate description. Harmony in arrangement, color and appointments is the rule. If the piece calls for a handsome interior the spectator is treated to such an one as may be found in the houses of our prosperous people. Old devices have been discarded, and the artists successfully aim to present refined and harmonious pictures in keeping with æsthetic and correct taste. The stage is converted into a model drawing-room, boudoir or library, as the case may be, with such attributes as are requisite to give it a refined atmosphere.

* * *

In other days a gaudily-frescoed canvas, oftener than not flanked by detached wings, with stiff painted mantels and mural ornamentations and topped by borders, was considered adequate for the purpose of representing the most elegant parlor. The stage was covered with a cheap red cloth or Brussels carpet, and furniture of a rather primitive order was scattered sparsely about. How all this has changed! The gaudiness has given place to artistic, harmonious design; and the cheapness to artistic richness, in places of amusement belonging to the first class. Boxed scenes, handsome rugs and carpets, real fireplaces and mantels, rare and expensive furniture, valuable decorations and ornamental *bric a-brac* are utilized, so that an air of beauty as well as truth may be given to the rooms inhabited by the aristocratic dramatis personæ of our society comedies and dramas. It may truly be said that the people who are fortunate enough to dwell amid the surroundings which wealth and good taste obtain can go to the theatre and experience the sensation of familiarity with what they most enjoy, while those in humbler walks are benefited by contact with that which is elevating, educating and beautiful

* * *

The stage is in its best light the mirror of the age. It reflects the taste, culture and advancement of society. The wonderful improvement referred to in the mounting of the plays not only illustrates the corresponding improvement that has been going on during the past decade among our citizens in the matter of artistic decoration, but it also indicates the genius of our *enterpreneurs* in divining the requirements of the general public and keeping pace as well with the demands of the most exacting elements. The same spirit of enterprise is manifested in the recently builded theatres, the shape and decoration of the auditoriums, and the arrangements for the comfort of visitors. Old ideas, old usages and traditions have been abandoned for new ideas in keeping with the spirit of the times.

* * *

But, while we have outstripped our transatlantic cousins in these important matters, we have been and are still as unprogressive as they in other and more important respects. Having successfully provided American ideas in theatrical edifices and stage appointments, can it be said that we have left them so far behind in the direction of dramatic composition and acting? True, there has been an almost complete stagnation and unproductiveness of late in the circle of European dramatists, but our native authors have not come forward with material to make up the shortcomings of their once justly favored brethren. The opportunity is ripe, but the American dramatist has not shown himself ready to meet the fortuitous emergency. Is he unequal to it? Is there not among this vast population talent to supply the wants of the American stage? And the actors who flit before the superb works of the scene-painter, facing an intelligent public, comfortably ensconced in luxurious temples dedicated to the player's art—are they, taken in their entirety, as skilful, as capable as they should be? Our actors are certainly superior in ability as they are in social qualities to the actors of England, viewed as a concrete body. But they are by no means up to the high standard which should prevail. One reason is that hundreds of raw recruits, inexperienced amateurs, have secured, through favoritism or influence, a footing on the boards, to the detriment of experienced people who have earned a knowledge of the actor's difficult art by hard study and abundant practice. All sorts and conditions of incompetent outsiders have shoved themselves into the profession and elbowed off many clever and expert players. Another and an equally potent reason for the deterioration referred to is that good plays are necessary to make good players, and not many of these have come to the surface of late. Let it be understood that my remarks are wholly general. There are plays of a high and finished order occasionally produced, and in support of what I have said it is noticeable that they are invariably given an adequate performance, thus demonstrating that our actors only need the proper opportunity to show their capacity for whatever work may be required of them. Great responsibility, therefore, rests with the dramatic writers for the artistic condition of the profession at all times, and it is in their direction that we must eagerly look for the permanent health and prosperity of the theatre.

Miss Dauvray's Success.

The success which has attended the efforts of Helene Dauvray and John Rickaby to provide for New York a high-class comedy theatre has incited the former to still greater endeavors. On last Thursday Miss Dauvray signed a contract with Bronson Howard, whose play of One of Our Girls is still running to big business at the Lyceum, by which that author is to write another comedy for her. In speaking of it to a reporter of THE MIRROR, Miss Dauvray said:

"Mr. Howard is to deliver the new comedy on June 7, and it is to be produced in New York on or about the 1st or 10th of November following. The play is to be of the high comedy order, and while it will not be farcical, it will still contain more farce than One of Our Girls. In fact it will be a cross between that piece and Saratoga. The scene will be laid in America, and it will afford opportunities for some very fine scenes and mechanical effects. The piece deals with the romance of six young people in fashionable life, but further than this I can say nothing of the plot.

"Regarding my intentions now, they can easily be told. Notwithstanding all reports to the contrary, I wish it distinctly understood that Mr. Rickaby is still my manager, as well as the manager of the Lyceum. The play now on is mine, and the new play is to be mine. We expect to take One of Our Girls, as has been said, to London in May, with the company, scenery and everything complete. We shall produce it at one of two theatres there with which we are now in negotiation. In the meantime, if we have absolute control of the Lyceum, I shall keep it closed, for I wish to have it known as a high class comedy theatre solely, and I do not care to lose the prestige we have gained for it.

"For next season we will retain as much as possible the company we have now, and we also hope to make some valuable additions. My ambition is to make a comedy theatre in New York. I do not see why I cannot succeed. We have made money since the first night—something that we did not expect—and for the first time since the house has been built the stockholders have received a profit.

"Besides what I have already told you, we have almost paid for the production of the play, which I can prove by the receipts. There has been some talk of my purchasing an interest in the theatre, but there is nothing definite yet. I feel very grateful to Mr. Rickaby and the company for their kindness, consideration and aid. I have not only the gratitude of a star, but I also feel a sincere personal friendship for each and every one of them.

"I would like to take occasion here to say that it has been mentioned to me how some people have an impression that I have taken the Lyceum, that I am running it for my own amusement, and that I am dropping money in it. Now, while I am very fond of my art, I hope I am too much of a business woman to be so silly as to lose money in such sums as I naturally would if I persisted in running a theatre that was a failure. No matter how much money anyone may have, an increase is never objectionable, and my profits have not only been received with pride, but with practical business gratification. Not only, too, has the financial success been gratifying, but the class of people which now form the *clientele* of the Lyceum is also a source of pride to me. In proof of the sort of people who come, let me tell you that sixty seats were exchanged on last Friday on account of the funeral of W. H. Vanderbilt. To prove to you, too, that it is not merely a matter of money with Mr. Howard in writing for me, let me state that that gentleman receives, or has received, no money down for the next play, but is willing—in fact, it was his own proposition—to trust to the success of the comedy in my hands to the profits he is to derive for his six months' work."

Miss Thompson Still Undecided.

Lydia Thompson was encountered by a MIRROR reporter just as she turned into Fourteenth street, near the Square, yesterday. The lady was snugly wrapped in a sealskin sacque, and carried in her arms a little canine that was denominated "awful cunning" by every little girl or tot that passed by.

"I can't say any more to you than I gave the reporters when I first came over," she said, with a smile. "I've just come back from Boston, where my daughter is playing with Mary Anderson, yesterday, and I have no plans matured yet, else you know I would gladly tell you. However, things are coming into shape. I don't like to be idle. Of course I have some friends in the city, but they are not many, and it is so hard to have one's time dragging on one's hands. You know, I intend staying here until the end of my daughter's engagement; and just think of four months with nothing to do!

"But I shan't take out a company; that I've already determined upon. As I said when I came over, it's too late in the season now either to get time or to engage people. I have a very nice play, the nature of which I can tell you nothing of now, and I may be seen in it. You may be sure I'll let THE MIRROR know when my plans are fully matured."

The Little Tycoon.

"I intend to produce The Little Tycoon at the new Temple Theatre in Philadelphia," said George C. Brotherton, manager of that theatre, to a MIRROR reporter yesterday, "in as fine style as it is possible for money and skill to effect. I shall spend over $12,000 on the presentation, and I predict for it a great success. The music is light and catchy, and the book is clever. Willard Spencer, the composer, claims that the Japanese idea in the opera has been taken to from the groundwork of The Mikado, and it will be left for the critics to judge whether it is so or not. Rehearsals are going rapidly forward under the superintendence of William H. Daly, and the regular stage rehearsals begin next Wednesday.

"When do you intend putting the opera on?"

"Most probably on Jan. 4—if it can be gotten ready in time. The first scene will represent a steamship with tourists getting ready to depart. The second scene represents the interior of a villa at Newport, and the third act represents the exterior of the same, where the Japanese scene occurs. The costumes, which are to be very pretty, are now being made by H. C. Parkes, of this city, while the scenery is being painted by Fox and Maeder. The chorus of thirty-two will consist of some of the prettiest girls in Philadelphia, for we have had the very pick of them, so many applications have we had. Among the principals engaged so far are Elma Delaro, Robert H. Graham, Will S. Rising, W. H. Dunbar, Mr. Vanderdecker, and a new prima donna of whom considerable is expected. I have heard her myself, and I think she will be quite a surprise."

Plans for the Union Square.

Manager J. M. Hill's plans for the rest of the season at the Union Square Theatre are pretty definitely settled. His magnificent production of Romeo and Juliet has not only run far beyond the limit predicted by his friends, but much further than the gentleman himself in his most sanguine frame of mind expected. On the Saturday afternoon following Christmas the 76th performance will be given by Miss Mather and the company—an event altogether unprecedented in the history of this tragedy. Business has grown quite steadily since the engagement began, and we have it on the best authority that not a week has passed without having a balance of some size to the good. By this it should not be supposed that Mr. Hill has cleared the sum originally lavished upon this production, but he has paid expenses and realized a profit, irrespective of the first outlay, since the opening week. The splendid scenery and costumes Mr. Hill regards as a valuable investment over and beyond the returns of the season in this city. He will be able next year to duplicate the rich representation in every city where Miss Mather appears. In fact, the scenery was built with this object in view, and it can readily be transported from place to place.

Miss Mather's engagement at the Union Square will last until Feb. 8. The part of Juliet is most arduous, as anybody who has played it can bear witness, and the strain of seven performances a week severely taxes the endurance of even so ambitious and powerful an actress as Miss Mather, especially when it is borne in mind that she never slights her work, but throws herself into the character on every occasion, with no thought of husbanding her strength or easing her labors. The unrelaxed tension is beginning to have its effects upon her health, and she begins to feel the wear and fatigue of her unprecedented series of representations. If she is able to act Juliet without seriously jeopardizing her health, it is Mr. Hill's intention to continue the present bill until the end of the engagement, [illegible] as the receipts are satisfactory and [illegible] be more so. But if, on the contrary, [illegible] is deemed necessary or expedient, Leah [illegible] brought out with Miss Mather in the title [illegible] Milnes Levick as Nathan, and a [illegible] such as the piece has never enjoyed [illegible]. The part of Leah, while it is equally effective from a dramatic point of view, is far less exacting to the impersonator than Juliet; so the putting on of that play would in a certain sense be a rest to Miss Mather. Leah was put in rehearsal on Monday. If it is substituted for Romeo and Juliet—which is highly probable—the *premier* will fall about three weeks hence.

On the conclusion of Miss Mather's stay the stage of the Union Square will be given over to the first production in New York of Jack-in-the-Box. Marston is painting the scenery, which will be of a very elaborate description. Frank L. Gardner is now in the city attending to the details of preparation in connection with Messrs. French and Palmer, who have disposed of the rights of the melodrama in this country to him. Carrie Swain will be seen in the leading part, supported by a picked company. The play is said to abound in English local color, and among the scenes, which will employ the services of a large number of supernumeraries, is a country fair, with booths, side-shows and all the lively surroundings of that institution. Mr. Gardner will give the play its first production next month in Philadelphia. An engagement in Baltimore will follow before Jack-in-the-Box is put on here. During the Summer the Union Square will, as usual, be rented to managers who seek to secure metropolitan recognition for their attractions at that time of the year. Mr. Hill will not run a stock company next season, as reported. He says he has enough to do looking after his other important interests, without adding the cares which such an organization entails to the rest. He will play the best plays and combinations instead. There is plenty of room for another combination house, as there are not enough now to accommodate the demand—and it is a safe and sure line of business. Fanny Davenport will probably play a long engagement, beginning in October, and other stars of similar magnitude will follow her.

Nat Goodwin's Receipts.

Quite a breeze has been raised by the remarks of Lotta in a MIRROR interview last week respecting the receipts of the attraction which preceded her at the Standard Theatre—Nat C. Goodwin in The Skating Rink. The first indication of it came in the shape of a telegram from Mr. Goodwin, dated on Saturday last, which read:

Editor New York Mirror:
Kindly deny Miss Lotta's statement published in this week's issue relative to my playing to poor business at the Standard Theatre during my last engagement. I cannot believe Miss Lotta guilty of such unfortunate conduct as toward one who has always held her in high esteem.
NAT GOODWIN.

Frank W. Sanger, Mr. Goodwin's manager, sent the books of the Skating Rink company to this office in response to a request to that effect. The returns show that the attraction played to nearly $7,000 on the first week of the Standard engagement—the largest business known in the history of that house, as Manager Duff admits. Yesterday the following explanatory letter was received from Messrs. Goodwin and Sanger:

NEW YORK, Dec. 26, 1885.

Editor New York Mirror:
DEAR SIR:—We most respectfully call your attention to the following excerpt from an interview with Miss Lotta Crabtree, printed in the columns of your last issue.

[illegible] allusion to our business at the Standard, and our method of conducting the same, is reasonable for its distant relation to the truth. If true, we should not deny it. Its utter falsity supplies us with the motive for controversy.

We do not know from what authority Miss Lotta has evolved her statement; however, here it is:

"Now, as The Skating Rink, which preceded me, the first three houses were packed, but it was paper.

"The house at the Standard last evening was not a large one, but what was there was money. I object to [illegible] carrying on a business on false pretenses. The system is an English one, being done to a considerable extent in London."

We subjoin the truthful statements in refutation of the above:

Impromptu: The house on Monday night was not "packed;" there were rows of vacant seats, and the number of paste-board was the very minimum of what is usual on first-nights in New York.

Our worst opposition was a blizzard, accompanied with howling winds and a deluge of rain. The receipts on our first three nights at the Standard were as follows:

Monday, Nov. 23..... $4,680.00
Tuesday, Nov. 24 (still raining)..... 3,[illegible].00
Wednesday, Nov. 25 (still raining)..... 3,[illegible].00

Mr. John Duff, under whose management we played, cheerfully concedes us the right to refer any doubting person to the books of the Standard Theatre.

Very respectfully, N. C. GOODWIN, JR.
FRANK W. SANGER.

The following unsolicited correction of the statement that caused all this perturbation was given by Mrs. Crabtree to a reporter of this journal the other day:

"It was not The Skating-Rink for which tickets were given," she said, "and yet the error which Lotta made was a most natural one. You see, some time ago I had a visit from W. R. Floyd, who was the agent for that combination. Mr. Floyd was our advance man for one or two years, and I consider him one of the smartest agents there are. During his call he told me of one of his schemes for advertising The Skating-Rink. It was to take 2,000 tickets for admission to the Standard Theatre to see The Mikado on the last three performances of the engagement there—namely, Friday, Saturday matinee and Saturday night, have an advertisement of The Skating-Rink printed on them and distribute them gratuitously in all the skating-rinks of the city. He did so, and we had a great laugh over the clever idea. Afterward I talked of the subject with my son in Lotta's presence, but not to her. The principal subjects, such as 'free tickets' and 'Skating-Rink,' must have been caught by her, and she understood it, I suppose, in the way in which she gave it to you. I am rather sorry about it, for it is the last wish of either my daughter or myself to injure anyone's business.

Mrs. E. H. Vanderfelt, wife of the leading man of the Modjeska company, presented her husband with a son on Saturday. About the birth of the little one there are many remarkable incidents. The infant was born on the twelfth day of the twelfth month of the year, just as the clock struck twelve; weighed within a fraction of twelve pounds, and the father played the same day the principal part in Twelfth Night. The event took place in Baltimore. Mrs. Vanderfelt is a young Englishwoman, a practicing physician, and a graduate of the Medical College of [illegible]. She was a volunteer nurse in the [illegible] and was decorated for her services.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible] in Two Orphans 12th, to crowded house. M. B. Curtis in Sam'l of Posen 10th;

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Lawrence Barrett was seen in a series of plays week of 7th. Though the houses were never crowded they were of good size. On Friday he gave a new and double comedy bill, The King's Pleasure, and The Wonder. Mr. and Mrs. W. J. Florence this week.

Court Street Theatre (H. R. Jacobs, manager): In the Swim 7th, 8th and 9th, drew rather light houses. Called Back filled out the week, Sara Jewett filling Pauline's part and Ralph Delmore, Paola Maceri's, in which he made a creditable representation. Lester and Allen's Minstrels 17th, 18th and 19th.

Items: Business was fair at the Adelphi. The main attractions of the olio co. being Ada Stanwood, Harry D'Alberti and Robert and John Winstanley.—Charles Gilday's Comedy co. were at the Museum week of 7th. Collars and Cuffs and Worse and Worse three nights each. Business was not as large as usual.—Fanny Herring this week.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): Mme. Janish played her third engagement in this city, during the first half of last week, and met with very liberal patronage. Sardou's play was given at the three evening and the matinee performances under the new title Andrea, and was found to be nearly as interesting as of yore with Agnes Ethel as the heroine. Mme. Janish is certainly a very charming actress, and sustained the rather trying character to the evident satisfaction of her auditors. She won repeated encores, and has established herself a favorite with Albany audiences. The supporting cast as a whole was of superior merit, and rendered valuable assistance. Nat Goodwin was booked for the latter half of the week, but cancelled.

Museum (Jacobs and Proctor, managers): Edwin Arden in Eagle's Nest was a strong attraction last week, and both star and play were found to be more meretorious than those of a like class are apt to be. Dominick Murray, in Escaped from Sing Sing, will do a large business this week.

Items: We are to have, in the near future, another theatre, in the upper part of the city, or what is more familiarly known as "on the hill," and it will be under the management of S. M. Hickey, of Troy, with the title of Academy of Music. The large rink building on Lark street is the structure referred to. It will have a seating capacity of about 2,000. The opening date is Christmas week, and the attraction Her Atonement. Rink prices will prevail.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Our old rural friend Uncle Josh, as represented by Den Thompson, did a fine business 7th, 8th and 9th. Mme. Janish appeared to a large and select audience 10th. Repeated calls before the curtain. The Carrolls filled the week in Whose Can It Be, to very light houses. Baker and Farron, 17th, 18th and 19th; Sparks co. 21st, 22d, 23d.

Academy of Music (Jacobs and Proctor, managers): George H. Woods' Specialty Congress did a slashing business past week. Mr. Woods' one-act comedy skit, The Banker's Escape, is a button-burster, the house being kept in a continuous roar. This week Arden's Eagle's Nest co. Next, Escaped from Sing Sing.

Casino Theatre: A first-class variety entertainment last week to good business. Lottie Elliott's skipping-rope dance was a prominent feature. Present week Davene's comb.

Items: The Park Theatre which opened Nov. 30 as a museum and variety hall at cheap prices, has closed its doors after one week's trial. This house is too far from the business centre to ever be a success.—Frank Bloodgood, business manager of the Casino, is making many friends by his courteous manners.

TROY.

Rand's Opera House (E. S. Strait, manager): Fashionable audiences greeted Rose Coghlan, who appeared as Our Joan and as Modeste in The Idol of the Hour with flattering success. This was Miss Coghlan's first appearance in Troy as a star, and the impression left is such that ensures her crowded houses on her next visit. The supporting co., notably Fraser Coulter, B. R. Graham and C. A. McManus, was excellent. An event of considerable importance is the one appearance here of Mary Anderson in As You Like It, 29th, when Miss Anderson will appear for the first time here as Rosalind. William Redmund and Mrs. Thomas Barry appear in Merchant of Venice, Ruy Blas and Midnight Marriage, 25th and 26th, and will undoubtedly attract crowded houses.

Music Hall (C. M. Lockwood, manager): The J. E. Hamer concert, in which Emma Thursby figured prominently, was a complete success 9th. The Fisk Jubilee Singers, under E. S. Strait, appear 25th.

Griswold Opera House (Jacobs and Proctor, managers): Hazel Kirke to fair business past week. Variety this week. Edwin Arden next; Dominick Murray following.

Grand Central: Business is remarkably good. The Big Four comb. supply the entertainment for current week.

CORTLAND.

Cortland Opera House (Warner Rood, manager): J. S. Murphy, in Kerry Gow, 10th, to good business. Laura Dainty's Mountain Pink co. 19th; Lottie Church 24th to 26th.

KINGSTON.

Music Hall (Dubois and Nichols, managers): A crowded house greeted Rose Coghlan in Our Joan 11th. The star was supported by an excellent co. Miss Coghlan in the title role was exceedingly strong, and carried her audience by storm with her superb acting. She was called before the curtain frequently during the performance. All the other parts were well sustained. The Martin Trevenna of C. H. McManus, the Lady Ruth Barney of Miss Robinson, and the Alice Pengelley of Miss Hagger merit special mention.

SENECA FALLS.

Daniels Opera House (Milton Hoag, proprietor): Rogers U. T. C. co. came 9th to fair house. The co. is very fair, but they have the worst orchestra we have ever heard.

ELMIRA.

Opera House (W. E. Bardwell, manager): Templeton's Mikado co. appeared 11th, 12th and matinee to very fair business. Lawrence Barrett 17th; Denier's H. D. co. 19th.

Mascot Academy: Bennett and Moulton's Opera co. played the week at cheap prices. This co. is far superior to many that are higher priced and more pretentious.

Whiffs: Harry Blakely, an old friend of your correspondent and ex-page of the National Congress, is doing end-business with Lester and Allen's Minstrels.—The dressing-rooms of the Opera House are now heated by steam.

COHOES.

Opera House (P. J. Callan, manager): Rose Coghlan made a triumphant hit at her initial performance here 10th, in Our Joan, and was welcomed by a lagre, fashionable and critical audience. Curtain call at the close of each act, an honor never before awarded to any star by a Cohoes audience. A packed house greeted J. S. Murphy in Kerry Gow 12th. The piece was admirably rendered, well staged and received with genuine enthusiasm. Prof. Bristol's Equescurriculum 17th, 18th and 19th.

Item: Manager Callan is deserving of the highest praise for the many excellent attractions he is presenting this season, and it is to be hoped his efforts in this direction will be appreciated by the theatre-going public in Cohoes, in such a substantial manner that packed houses will rule from this time forth.

OSWEGO.

Academy of Music (John R. Pierce, manager): The Carrolls, in Whose Can It Be? played to poor business 10th. Sol Smith Russell 20th.

Item: Professionals will find THE MIRROR at Hee's news-room.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Ida Siddons 10th, to large audience; good satisfaction.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Lester and Allen's Minstrels pleased a large house 9th. The music, both vocal and instrumental, is excellent, and very few chestnuts were cracked. Suydam's Humpty Dumpty co. to slim business 11th. Janish, 19th.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Carrolls, to very poor business, 7th, 8th and 9th. Joshua Whitcomb to crowded house, 10th. Barrett, 18th, 19th.

Grand Opera House (P. H. Lehmen, manager): The Devil's Auction, 8th; packed house.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Templeton's Opera co. gave The Mikado 7th, to fair business; an excellent co., including Emma Baker, Lucille Meredith, Hattie Starr, George Broderick, Jay Taylor, W. H. Seymour and Charles Harris. The [illegible] co. in A Bunch of Keys 10th, to good business. [illegible] good performance. Marietta Nash as Teddy [illegible] a hit. The Devil's Auction, 17th.

NORTH CAROLINA.

WILMINGTON.

[illegible], a new comedy written [illegible] a New Yorker, living here, will be [illegible] talent of this city on the 21st inst. The first-night promises to be a grand affair. Special scenery has been designed and painted by E. V. Richards, an artist of considerable experience, formerly of the Globe and Drury Lane Theatres, London. Elegant printing has been perfected, and everything points to success.

OHIO.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): W. T. Stephens and Minnie Oscar Gray, in Saved from the Storm and Without a Home, had crowded houses all week. This week Oliver Byron's Inside Track. Next, In the Ranks.

Comstock's Opera House (Millers and Okey, managers): Shadows of a Great City, 9th and 10th, drew fair houses, but not as good as play and co. deserved. May Blossom, 18th and 19th; Minnie Maddern, 25th and 26th.

Buckeyes: Allen Sells has started out with a Humpty Dumpty co. Billy Burke is the clown, and a baby elephant is one of the features.—S. C. Tauber is organizing a comb. to play the museums.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): A Hoop of Gold was presented to a fair-sized audience 7th. Beatrice Lieb and Arthur Moulton, in leading roles, give a very successful portrayal of their respective parts. Mortimer Murdock's Sammy Weatheruck was well received. We, Us & Co. was greeted by a large audience 10th. A feature was the Ideal Quartette, composed of Julie Christian, contralto; Mattie Crocker, soprano; F. W. Holland, basso, and Nat Perry, tenor. Laura Dainty and co. appeared in Mountain Pink, 12th, to only a fair-sized audience. This play has been twice presented in Canton by the Belle Moore co., and while in many respects this co. does not equal the one of last year, nevertheless Miss Dainty is a clever actress, portraying the character of Sincerity Weeks almost to perfection. She established herself as a favorite at once, receiving rounds of applause and frequent calls before the curtain.

Item: J. S. Abbott, of this city, and who is ahead of the Mattie Vickers co., was in town last week. While home he was presented with a bouncing ten-pound boy.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The Milan Italian Opera co. played a two nights' engagement 11th, 12th, to fair houses. Trovatore, Lucia and Traviata were given. The co. made a very favorable impression. The orchestra, composed largely of their own people, contributed greatly toward the success of the operas.

People's: Lottie Church, supported by the Aborn comb., appeared in Unknown, Trix and the River Pirates, to the satisfaction of large houses.

CHILLICOTHE.

Clough's Opera House (Ed. Kauffman, manager): Baker and Farron presented their new comedy, A Soap Bubble, 8th, before a large and well-pleased audience. William Moore and Bella Vivian, 25th; Frank Jones, Si Perkins, June 5.

Masonic Opera House (B. W. Orr, manager): The Two Johns co. gave one of their delightful entertainments 12th, to a light house. Billy Burk's Humpty Dumpty co. 17th; Pyke's Opera co., 28th.

DAYTON.

The Grand (Reist and Dickson, managers): Baker and Farron produced their new "skit," A Soap Bubble, 7th, to a large audience, and all were unanimous in pronouncing it the best play these popular comedians have ever appeared in. The Two Johns drew medium audiences 9th and 10th, and succeeded in keeping them well amused. Charles Bowser, surrounded by one of the best co.'s that has appeared here this season, produced In the Swim 11th, to the smallest audience of the season.

Cues: Louise Balfe appears at the Grand 17th in Dagmar. If my predictions are of any value, the capacity of the theatre will be tested.—Manager Larry H. Reist has placed lithograph boards throughout the city. They are just large enough to hold one ordinary window lithograph, and are kept supplied, similar to a billboard.—Bartley Campbell's Clio will be the attraction at the Grand during Christmas week.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Shadows of a Great City, 11th and 12th, with matinee 12th to large houses. This proved to be the best show of its kind that has appeared here this season. The scenery is all good, particularly that of Blackwell's Island and the boat house on Harlem river. The co. is a good one throughout. Where all are so good it is hardly fair to discriminate, but special mention must be made of Annie Ward Tiffany as Biddy Ronan, and George R. Edeson as Jim Farren, each making distinct hits.

Black's Opera House (Samuel Waldman, manager): This house was closed all week, with exception of 10th, when a local entertainment held the boards.

Picked up: Manager Waldman, of Black's, has made arrangements with Lowery Jackson, a well-known lawyer and musician, of Cincinnati, to bring a co. here to produce the Mikado 31st and Jan. 1. The soloists will be from the Cincinnati College of Music and the orchestra will be made up of Cincinnati and Springfield musicians. Manager Trump has a number of fine attractions in store for the patrons of his theatre.

HAMILTON.

Globe Opera House (Cornell and Myers, managers): Two Johns to a fair house. The new Opera House will will be opened by Weller and Doty about the 25th.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Shadows of a Great City, 7th and 8th, was not greeted by large audiences, but those who were present were well repaid for the time spent in watching the shadows come and go. Baker and Farron presented A Soap Bubble, 9th, to a good house, though not as large as these favorites have been greeted with heretofore. The best feature was in the second act, which pictured a satire on barber shops. Here the fun was hilarious, and the audience roared. The singing throughout was good, particularly that of the Chris and Lena quartette. Gracie Emmett, a cute and pleasing soubrette, captured the house as La La Dodge. Her songs were well rendered and she received the most encores.

Zephyrs: An interesting event in theatrical circles occurred during the stay of Baker and Barron. E. H. Mack and Kittie Shields, of the co., were united in marriage by a local minister. Through the kind courtesy of Mr. Farron I was present at the ceremony. After receiving the congratulations of their friends an elegant spread was served, tapped off with Cliquot and St. Julien. Mr. Baker made a pretty little speech testifying to the worth and esteem of the happy pair and Mr. Farron "echoed the sentiments of my partner," to which Mr. Mack responded in a touching manner. Ramsay Morris, one of the finest gentlemen in the profession, made me a pleasant call this week. He is ahead of Frohman's May Blossom co., which he is to leave in a short time to join Modjeska in Chicago.—The Zanesville contingent of the Sells Brothers Circus arrived here last week.

XENIA.

Opera House (J. A. Hiveling, manager): Pat Rooney, 7th, to good business.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): The original Burr Oaks co. gave an excellent presentation of that play to a fair audience 10th. The Rovel Humpty Dumpty co. crowded the house 9th, and gave a good but very, very familiar version of that pallid chestnut. Judging from the applause that greeted "the only Ravel," interspersed with gleeful piping from the shrill-voiced little ones, the performance was considered very funny. The co. do an unusual number of good specialties.

Personal: Julian Reed, brother of Roland, is with the Burr Oaks co.

LANCASTER.

Chestnut Street Opera House (H. Wilkiemyer, manager): W. E. Sheridan, supported by Louise Davenport and a strong co., gave Louis XI., 9th, to a packed house.

FINDLAY.

Davis Opera House (J. C. Bushon, secretary): Streets of New York, with George C. Boniface as the "bright, particular star," 10th, to a good house.

IRONTON.

Masonic Opera House (B. B. Ellesberry, manager): Fred Wren Comedy co. in Distrust and Two Orphans 8th and 9th. Good performances to a very poor business.

Items: J. T. Benton has been discharged from the Wren co. and William C. Gaylor is now business agent and manager.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Well filled, 8th, to see Mestayer's We, Us & Co. The co. is good. The singing of Julie Christin and Martie Crocker was fine. Recalled three times. Matt Holmes and Robin Merry were also favorites with the audience. Pat Rooney packed the house 11th. Ida Siddons, 21st; Noss Family; 23d; Cora Van Tassel, 28th, week.

KENT.

Kent Opera House (W. S. Kent, manager): The Frederick Seward co. 7th, and 9th. Very poor houses. Certainly deserved good houses, but being bad weather.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): The Rice Opera co. presented the Mikado on short notice, to moderate business, 7th. The co. were in straitened circumstances. The performance was repeated, 8th, to light business. Two attachments, a hotel bill and bad management caused the co. to strand. The attachments were in favor of Jennie Gray (Pitti Sing) for $82 and Sadie Fay for $32. Claimed as salary. Mrs. Hamilton, of Syracuse, N. Y., who is said to be the proprietress, arrived 8th. They were to play Ashland 9th but could not get away. On the 19th the citizens gave them a benefit and the show reorganized on 11th by a big amount of "hustling" and Manager Hunt's kindness. They managed to reach London, O., under cover. Misses Gray and Fay compromised by accepting railroad tickets to Wooster, where they joined Pyke's Opera co.

Personal: Assistant Manager Wintermute, of the Woodward, will remain with the Rice Opera co. until Mt. Vernon bills are paid.—Charles Ball, late musical director of the co., has accepted a position in Zanesville. —W. C. Gaylor, ahead of Wren's Comedy co., was in town 8th but left disgusted.—Ida Siddons, 22d; Noss Family, 25th.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Annie Pixley last week to average large business. Eily and M'liss were given during the week in a satisfactory manner. Co. rendered good support. Thatcher, Primrose and West's Minstrels, 14th; Maggie Mitchell, 21st.

Library Hall (Frederick A. Parke, manager): The Amberg German Opera co. closed a fair week's business 12th. Nanon, Beggar Student, Black Hussar, Boccaccio and The Bat constituted the repertoire for the week. The different operas were sung in a masterly manner. Minnie Maddern, 17th, three nights; Boston Ideal Opera co., 21st, week.

Academy (H. W. Williams, manager): Fayette Welch's variety comb. filled in last week and played to average good business. Show fair. Silbon's comb., 14th; the Horseshoe Four Vaudeville comb. 21st.

Harris' Museum (P. Harris, manager): Katherine Rogers' co. did a large business last week. Miss Rogers was too ill to appear. Receipts aggregated $2,500. Only a Woman's Heart, 14th; Hazel Kirke, 21st.

Gas: Tony White, at Harris', is writing a drama which he will shortly produce at the Museum in connection with his Punch and Judy show.—During her stay in this city, Katherine Rogers was quite ill, and it becomes a matter of doubt as to whether she will be able to play during the coming week. In case she cannot appear the co. will play without her in any one-night stands that may have open dates.—E. R. Johnson, ahead of the Boston Ideals, is in town.—The Shadows of a Great City and Tony Hart will shortly play in this city.—Wednesday matinees are to be given at the Opera House and Library Hall during the coming week.—J. W. Collier was in town 12th, en route West to join his Prisoner for Life co.—The German Opera co. tried to obtain permission to give a Sunday concert, but were not successful.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Buffalo Bill's comb. 7th, to a numerous gathering of "gallery gods" and a fair parquet audience. The former were delighted with the veriest rot possible in the line of drama. The veritable Buffalo Bill (W. F. Cody) made his appearance here in gorgeous array. Imagine, if you can, an Indian Scout travelling around over the plains and mountains of the far West in a hand-painted jacket, and a prairie waif roaming the country in company with an Indian chief decked in a lace front and slippers with highly ornamented silk hose. Mr. Cody has evidently not been much with the co. this season, as he is decidedly rusty in the character assigned him and unfamiliar with the lines.

Salts: Matt. Snyder, who is especially engaged to play the part of Buffalo Bill, has had a checkered career, having engaged in numerous occupations, including a three years whaling cruise and, by the way, Mr. Snyder met in this city an old friend, Mr. Ben. Dilley, who was to have been his companion on the whaler, but was prevented by the watchfulness of his mother.

HARRISBURG.

Opera House (Markley and Till, managers): The Bennett and Moulton Opera co. opened 7th for one week and played throughout to good business. The repertoire, consisting of The Mikado, Pirates of Penzance, The Mascotte, Chimes of Normandy and Olivette, was handsomely and artistically given. The *piece de resistance* was The Mikado, and in it was seen the most dramatic Katisha we have yet witnessed in the person of Annie Carter, who sang the part with much force and spirit. She in fact gave the prominence to the part which it claims by right of its importance, it being in my opinion, the most interesting character of the opera. Bessie Fairbairne was acceptable in the several parts, while Messrs. Smith and Lodge proved themselves comedians of more than average merit. The ensemble work of the chorus shows clearly the benefits derived from judicious training, being true at all times in time and tune. The orchestra was good enough to gain several rounds of applause. The costumes were handsome and correct and elicited much admiration. The Starr Opera co. 21st, week.

NORRISTOWN.

Music Hall (W. J. Boyer, manager): An $800 house greeted Barlow, Wilson and Rankin's Minstrels 12th. The entertainment was exceptionally fine. The Lenton Brothers in their acrobatic feats excelled anything that we have ever seen. Wilson did very well, and the rest of the co. accordingly. Show was very satisfactory, and a return date is promised.

High School Building: Thursday night, My Brother's Keeper was produced by the Amateur Dramatic Scholars in a passible manner. Good house.

No More: I received a telegram through Mr. Wilson that Clapham's Minstrels (which claimed to be the best on the road) had gone to pieces at Mauch Chunk.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): J. S. Murphy 4th, to standing-room only, presented Kerry Gow in good shape, his support being first-class. Sara Jewett and an excellent co. 7th, in Called Back Fair house. The Mendelssohn Quintette gave the lovers of music a rare treat 8th. Lester and Allen's Minstrels filled the house to overflowing 11th. Excellent minstrel performance. Burr Oaks 12th, to a medium house. Sol Smith Russell 18th; Suydam's Pantomime co. 19th; and W. E. Sheridan 25th and 26th.

Splinters: Moses Reis, of the firm of Wagner and Reis has been in New York the past week on business connected with the Oil circuit.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Lester and Allen's Minstrels 7th to a large and enthusiastic audience. Rogers' Uncle Tom's Cabin to a good sized and appreciative audience 12th.

ALTOONA.

Opera House (Marriott and Krieder, managers): Skipped by the Light of the Moon 11th. Fair and appreciated audience. California Minstrels 12th to a moderate house. Buffalo Bill's Prairie Waif 14th, to a large audience, giving general satisfaction.

OIL CITY.

Opera House (Kane and Rogers, managers): After Dark 10th, gave good satisfaction to fair house. The scenery and effects were excellent. Lester and Allen's Minstrels 11th, to good business. Programme lively and entertaining. Lottie Church 19th.

CORRY.

St. James Opera House (O. E. Gleason, manager): Ida Siddons' Burlesque co. 9th to a good house. Performance good. Mendelssohn Quintette Club 12th, to a fair house.

NEWCASTLE.

Opera House (R. M. Allen, manager): A good audience came out 8th to see the first rendition of The Mikado in this city, by the Pyke Opera co. Messrs. Whaurock as The Mikado, Pyke as Nanki-Poo, Butler, as Ko-Ko and Keen as Pooh-Bah were well received. Louise Manifred was pleasing as Yum-Yum and Grace Atherton made the hit of the evening as Katisha. Hedley's After Dark co. only drew a small house 12th. We, Us & Co., 17th; Mattie Vickers 18th; William E. Sheridan, 19th.

BEAVER FALLS.

Foster's Opera House (C. B. Foster, manager): California Minstrels drew a very appreciative audience 7th. Good satisfaction; good business. Baker and Farron's A Soap Bubble, was simply immense. Here 11th; good house. Mattie Vickers 19th.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Starr-Harris Opera co. 7th week, in Mascotte, Patience, Chimes of Normandy, and Mikado. Frank Desher as Ko-Ko, Charles Osborne as the Mikado, and May Duryea as Yum-Yum making a great hit. Particularly strong chorus.

Personal: May Douglass, a former resident of this city and who is second lady of this co., was the recipient of a great deal of attention from our society people. Burr Oaks 17th.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, managers): Skipped by the Light of the Moon 9th. The large audience laughed immoderately. Tony Denier's Humpty Dumpty co. 12th, to the usual full house. Performance satisfactory.

Item: A weak co. has been playing the Corner Grocery in medium sized towns in this vicinity under name Dady Dolan and Son.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Frank Jones as Si Perkins 12th, to good business. Tony Denier 17th; Gus Williams 18th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Goldie and Steele's Novelty co. gave a very good variety entertainment 7th, 8th and 9th, to good business. William Redmund and Mrs. Thomas Barry in The Midnight Marriage 11th, and Ruy Blas 12th to good houses.

SHARON.

Opera House (P. F. Davis, manager): King Hedley, supported by a strong co., presented After Dark 11th to light business. Buffalo Bill's Dutchman 26th.

READING.

Grand Opera House (George M. Miller, manager): Goldie and Steele's World of Novelties to crowded houses, 10th, 11th and 12th. The co. gave a good performance. Burr Oaks 19th.

PITTSTON.

Music Hall (W. E. Evans, manager): Buffalo Bill's Prairie Waif co. 8th; large top house. Frank Jones in Si Perkins, 10th, to good business.

BUTLER.

Butler Opera House (I. J. McCandless, manager): Pyke's Mikado co. pleased a large audience 5th. Co. about average. Receipts $150. The Mendelssohn Quintette Club gave a concert 10th to a small but well pleased audience. Receipts, $50. Deserved a much larger house. W. E. Sheridan in Louis XI., 21st.

ERIE.

Opera House (Henry A. Foster, manager): King Hedley and a co. of average merit produced After Dark to good houses 7th, 8th, 9th. The features of the performance were the scenic effects and the specialty of Musical Dale in the third act. Lennox's Hoop of Gold, filled the rest of the week to fair business. The co., with few exceptions, is good. Beatrice Lieb and James Neill in the leading parts, and Rose Stewart are entitled to credit. Arthur Moulton as Scotty, and Francesca Lieb as Tilly, gave as good representations of character bits as the writer has seen in some time.

MEADVILLE.

Library Hall (Fred. G. Andrews, manager): Ida Siddons' Mastodons 11th, gave a fine performance to good business.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): A full house greeted Barlow, Wilson and Rankin's Minstrels 9th. This company of burnt-cork artists are so well known that it would be useless for me to say more than that the performance throughout was very enjoyable. Frederick Bryton appeared in the comedy-drama Forgiven 11th, to fair business. This is by far the best drama produced here this season, and I am sorry the audience was not as large as the merits of the performance deserved. I can speak of the co. and performance with no higher words of praise than to quote the opinions of those present—that it was without exception the most able co. and best performance given on this stage in a long time. Manager Aschbach has booked a return date in the new Music Hall. Tony Denier, 24th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Last week C. H. Smith's Uncle Tom's Cabin co. was the attraction. Popular prices caught the public. Saturday was Doll Matinee, and every child (under 65 years of age) got a doll. Next week is divided between Salvini and Dan Sully's Corner Grocery; week of 28th, Ida Mulle.

Providence Opera House (Robert Morrow, manager): Last week's business was the lightest I ever saw. The first half Minnie Maddern and co. presented In Spite of All, and rest of week J. H. Palser's Dark Days' co. To night Mary Anderson appeared for one performance in As You Like It before one of the most fashionable audiences of the season. The house was packed. Tuesday evening and rest of week Frank Mayo and co. in Nordeck. Week 21st, Fantasma; 28th, Stetson's Mikado co.

Theatre Comique (J. D. Hopkins, manager): Arrivals for the week: Hawkins and Collins, Kenyon, Jerome and King Sisters, Prof. Al. Lawrence, Mlle. Loraine, Horner and Lingard, Pete Shaw, Mons. Cheltra. Each performance to conclude with Le Salon du Diable.

Items: An opera house is in process of construction at Attleboro, on the main line of the Boston and Providence Railroad. It will cost about $80,000. The seating capacity will be about 1,100. I understand it will be under the management of Walter A. Livermore, of this city, who proposes to open on or about Sept. 1, 1866.—Robert Morrow has disposed of his interest in the Theatre Comique to Johnson Magee, of Worcester. The new firm still retain the name of Hopkins and co.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): After an almost uninterrupted succession of farce-comedy, we were treated, for the first time this season, to a short run of light opera 7th, 8th and 9th by the Academy Opera co., of Baltimore. Prince Methusalem, Boccaccio, Cinderella at School and Fra Diavolo were each admirably given, the principals, chorus and orchestra being unusually good. Jeannie Winston, George Appleby and Arthur Bell, old favorites, won fresh laurels, and the two Annies—Misses Carmen and Meyers—scored innumerable mashes. The eyes of the front-row dudes were kept riveted on the graceful figures and pretty faces which adorned the two extremes of the chorus. Bandit King, 16th, 17th.

Personal: Clara Douglass joins the Mountain Pink co. at Richmond, to play Nondas, in place of Constance Stanley.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Monte Cristo, with James O'Neill, was the attraction for a week, opening 7th. The play was handsomely staged, the scenery being especially fine. Fine engagement.

People's Theatre: McCormick's '49 co. has been playing here all week to fair houses.

Items: Crosby's Dime Museum is still doing a flourishing business.—Ed. Fulton, the remarkable, has at last flown. The last heard of him he gave some sort of a show at Little Rock which settled him in one night.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Lida Gardner's Mastodons 7th, to small house, composed entirely of males. C. D. Hess Comedy co. in A Pair of Kids, 17th; Gold King, 18th and 19th.

TEXAS.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Only a Woman's Heart co., with Julia Anderson as the principal attraction, appeared 5th, matinee and night, to only fair house. Louise Sylvester presented A Hot Time 7th and 8th to fair house first night and very poor second. Miss Sylvester herself was very good, but support nothing to boast of. J. B. Polk appeared in Mixed Pickles 9th to a good house, and gave a good performance, which satisfied everybody. Julia Polk sang several selections during the second act, which were received with applause.

WACO.

Theatrical matters are almost at a standstill here at present. The Private Secretary having cancelled, J. B. Polk broke the monotony of the week by serving Mixed Pickles 8th to a fair-sized audience, who seemed to relish them immensely. Ford's Mikado reappears 23d. The statement in THE MIRROR of the 5th that "only the best attractions can make money in Texas," is most emphatically correct as far as this section of the State is concerned. The halcyon days, when a blaring band was all that was necessary to enable a co. of barnstormers to successfully "work the guys," have gone forever. Public taste, if not artistically critical, is very keen to distinguish a dramatic Hyperion from a ham. True merit and acknowledged ability are, as a rule, successful, if well advertised. New stars and some good cos. not well known often do poor business, owing to a backwardness on the part of the public to take chances on the unknown.

AUSTIN.

Millett's Opera House (C. T. Millett, manager): J. B. Polk and co. played Mixed Pickles 3d to a fair house, and gave a splendid entertainment. Adelaide Moore, 4th and 5th and matinee, in School for Scandal, As You Like It and Lady of Lyons to fair evening house, but full at matinee.

SAN ANTONIO.

Turner Opera House (Ernest Rische, manager): Katie Putnam 4th, 5th and matinee, presenting Lena, the Madcap, Little Barefoot and Old Chriosity Shop. Good business.

HOUSTON.

Pillott's Opera House (H. Greenwald, manager). The Private Secretary 9th and 10th, was presented to two large and appreciative audiences.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): The Corelli Opera co. opened 7th for a week, presenting The Mascotte, Chimes of Normandy, Iolanthe, The Mikado, Pirates of Penzance, and a Saturday matinee of The Mikado. The house was packed at every performance. In The Mikado, Mlle. Cornelli was a charming Yum-Yum, and Christine Brown as Pitti Sing sang very sweetly.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Only one attraction during the week, and that for two nights only. Roland Reed in Humbug 9th and Cheek 10th. 'T'was his first visit to this city, and his short engagement proved quite a success. His support was excellent. Emily Kean making quite a hit. Howorth's Hibernicon, 22d and 23d.

Sanger Hall: The attractive features of the weekly musicale of the Mozart Association 10th were Minnie Rehm of Baltimore, vocalist, and Lizzie Diekman, pianist. Both were well received and forced to answer flattering recalls.

STAUNTON.

Opera House (W. L. Olivier, manager): Camilla Urso co. gave a very artistic concert in a very artistic manner to a large and appreciative audience, 7th. Bock's co. played Monte Cristo 9th, and Power of Money 10th. Poor performances and poor houses.

Items: A noticeable feature of the audience at the Urso concert, was the presence of several hundred school-girls. Staunton is the seat of four large, flourishing female colleges, in all of which music has been made a specialty for a great many years. The consequence is there exists a fine musical taste and a good concert co. is sure of a large and appreciative audience.—Auguste Samet with the Urso Concert co. is one of the most pleasing pianists we have had here though by no means as great an artist as some who have been here. Miss Estey's selections were well received and her singing made a good impression particularly in the Handel selection. Mme. Urso was as artistic as ever, and her rendering of the difficult Mozart concerto was exceptionally fine.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Baker and Farron presented their new play, A Soap Bubble, 10th to a full house. Baker and Farron are a good team themselves, and their support was away above the average. Tony Denier's Humpty Dumpty appeared 10th to a small but select audience. W. E. Sheridan appeared 12th for two performances, presenting Ingomar and Louis XI. to good business. The audience was well pleased with Mr. Sheridan. Buffalo Bill, 19th; Minnie Maddern, 21st and 22d; Lizzie Evans, 25th, 26th.

Academy of Music (Charles Shay, manager): The Silbons' co. appeared last week to good audiences. J. H. Keane, 21st, week.

United: E. H. Mack and Kate Shields, of the Baker and Farron co., were married at Zanesville, O., 9th, and were the recipients of many handsome presents. A supper was spread at the Grand Hotel.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Grau's Opera co., a stock co. from some Northside Chicago theatre, gave two performances of The Mikado at the Grand 6th, to light business. In the first place, the temperature outside was bitterly cold, and that inside not much better. The co. contained some excellent material, but did not seem to have sufficient rehearsals. The had some little difficulty the next morning in obtaining the wherewith to show cause why they should take the train for Chicago, but they finally got there. On the 7th Thomas W. Keene opened in Richard III. for a week of the legitimate. Milwaukee has never had such magnificent stage settings as have been presented during the Keene engagement. The costumes also are very fine, and everything has been done to make this the finest presentation ever given in the city, and in spite of this the attendance has been nothing to what it should have been. Mr. Keene acts with a fervor and vigor, and with that attention to detail and the fine points of the play that is rapidly placing him at the front of tragedians. His support is good, and taken as a whole it was the finest production of tragedy we have ever had. The Dalys, in Vacation, week 13th. Milton Nobles and Pat Rooney next in line.

New Academy (Jacob Litt, manager): The first annual entertainment of the Milwaukee Press Club was given on the 9th to an audience that completely filled the New Academy. The programme was long and varied, in fact, too long, as it was half past eleven when the curtain went down. The entertainment closed with Marc Anthony's oration, delivered by Mr. Keene, in his very best style. The Press Club may congratulate itself upon the success of its first entertainment. Hoyt's Tin Soldier opened on the 10th for a four nights engagement. Like all of Mr. Hoyt's pieces, it abounds in funny dialogues, bright, catchy music, ridiculous situations, and best of all, competent people. There is also in Mr. Hoyt's plays a very noticeable lack of vulgarity and suggestiveness that is refreshing. The co is strong and the piece never drags for a moment. Nevada Concert co. 14th, Milan Grand Opera co. 15th, 16th 17th. Haverly's Minstrels 18th, 19th, 20th.

Items: The Appleton and Randolph Star Specialty co. at Slensby's week 7th, have given the best show they have had at that theatre this season, and business has been very good.—Whitfield, the imitator, and the hairy girl from Michigan are the principal attractions at the Dime Museum.—Mr. Lavine, business manager of the Milan Opera co. was in the city during the week.—Mr. Hoyt is very much pleased with the success of his new piece, Hole in the Ground, and thinks it will be as great a success as any of his other pieces. We enjoyed a very pleasant conversation with Mr. Hoyt during his stay in Milwaukee.—The Sangerfest, which will be held in Milwaukee in July, promises to be a big success. Preparations are continually going on and already sufficient money has been subscribed to insure against loss.

MADISON.

Turner Hall.—Pinafore was presented by home talent 7th and 8th, with matinee. It was a decided success financially and artistically—if judged from an amateur point of view. The house has never been known to hold larger audiences. It was packed at each of the three productions. The Burton Opera co. gave a poor production of The Mikado to a very slim house 10th.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): Lily Clay's co. 4th, in The Adamless Eden, entertained a crowded house with a fair performance.

Item: THE MIRROR can be found at Abercrombie's news-stand, 203 Barstow street.

WYOMING.

CHEYENNE.

Opera House (T. A. Boardman, manager): Salsbury's Troubadours in Three of a Kind, 5th. Business fair; co. fine. All-Star Specialty co. 7th. Business bad; co. worse.

CANADA.

MONTREAL.

Theatre Royal: Pavements of Paris, 7th, with R. E. Graham and Phosa McAllister in the leading roles, played to large business during the entire week. The former as the Vicomte de Flachon was a success. His imitations of well-known actors were very clever. Argonauts, 14th, week.

Lytell Opera House: The stock has been broken up, and the majority of the members have returned to New York. William Morris has sailed for the West Indies. On Saturday, 12th, the theatre was utilized for a benefit given the members of the stranded Eastwood co.

Smallpox: The city is declared to be free from the disease, and no further danger to strangers.

HAMILTON.

Grand Opera House (T. Reche, manager): Storm-Beaten opened the week with a big house 7th, but, owing to the unsatisfactory representation the play received, the house was small the following evening. One of the largest audiences of the season greeted Mr. and Mrs. Knight in Over the Garden Wall 9th. The piece made quite a hit, recalls being numerous. Niagara, 17th and 18th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Mr. and Mrs. Florence appeared week of 7th, to good houses. Our Governor, Mighty Dollar and Dombey and Son were given. The stars are very popular in this city. W. J. Scanlan, 21st, week.

Dime Museum: May Fisk's Comedy co. was the attraction week of 7th, and it was a very poor one at that. Eastwood Comedy co. 14th, week.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): The Florences came 4th, and gave a presentation of The Mighty Dollar. Business would have been better had their coming been properly advertised. G. C. Boniface and an indifferent co. presented Streets of New York, with good scenic effects, to good business, 5th. Mattie Vickers, in Jacquine and specialties, to a beggarly house, 7th; Leonzo Brothers, 17th, 18th and 19th.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): Milton Nobles and co. in Love and Law, 7th; Phœnix, 8th, 9th, and Interviews, 10th, played to good business. The co. is one of the best that has ever been here.

OTTAWA.

Opera House (John Ferguson, manager): Mr. and Mrs. George S. Knight in Over the Garden Wall to a crowded house 7th.

Royal Theatre: This week Arrah-na-Pogue is drawing good houses.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A BRAVE WOMAN CO.: Fort Worth, Tex., 28.

AIMEE: Cleveland, 17, 18, 19; Chicago, 21, week; St. Louis, 28, week.

ANNIE PIXLEY: Brooklyn, 14, week; Baltimore, 21, week.

ADELAIDE MOORE: St. Louis, 14, week; Cincinnati, 21, week; Pittsburg, 28, week; Brooklyn, Jan. 4, week.

ADA GRAY: Chicago, 21, week.

AFTER DARK CO.: Brooklyn, 14, week; Detroit, Mich., 24, 25, 26; Chicago, 28, week; Indianapolis, Jan. 4, week.

ARTHUR REHAN'S CO.: Baltimore, 14, week; Brooklyn, E. D., 21, week.

ALICE HARRISON: Denver, 14, week; Cheyenne, W. T., 21; Laramie, 22; Salt Lake City, 24, 25, 26; Stockton, Cal., 28; Los Angeles, 29; San Francisco, Jan. 4, two weeks.

ALONE IN LONDON CO.: Chicago, 14, two weeks; Milwaukee, 28, week.

A WIFE'S HONOR CO.: Chicago, 14, week.

BOWSER COMEDY CO.: St. Louis 14, week.

BELLA MOORE: Richmond, Va., 25, 26, 27; Scranton, Pa., Jan. 1, 2; Brooklyn, 4, week.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Terre Haute, Ind., 17; Indianapolis, 28, 29, 30.

BARTLEY CAMPBELL'S SIBERIA CO.: Trenton, N. J., 25, 26.
BARTLEY CAMPBELL'S CLIO CO.: Cincinnati, 7, two weeks; Dayton, O., 24, 25, 26; Indianapolis 31, Jan. 1, 2.
BARTLEY CAMPBELL'S PAQUITA: Detroit, 21, week.
BURR OAKS CO: Se alia, Mo., 25, 26.
BURR OAKS CO (South): Pottsville, Pa., 17; Shamokin, 18; Reading, 19.
BAKER AND FARRON: Rochester, 17, 18, 19; Hartford, 21; Little Falls, 22; Lockport, 23; Buffalo, 24, 25, 26; Detroit, 28, 29, 30; Toronto, 31, Jan. 1, 2.
BARTON COMEDY CO.: Meriden, Ct., 17; New London, 18; Norwich, 19.
BARNEY MCAULEY: Oskaloosa, Ia., 18.
BOHEMIAN CO Jersey City, 24, 25, 26.
BUNCH OF KEYS CO.: Utica, N. Y., 19; Rochester, 21, 22, 23; Syracuse, 24, 25, 26; Buffalo, 28, week; N. Y. City, Jan. 4, week; Baltimore, 11, week; Brooklyn, E. D., 18, week.
BUFFALO BILL COMB.: Wheeling, W. Va., 19; Sharon, Pa., 26.
BLACK FLAG CO.: Indianapolis, 14 week; Galesburg, Ill., 21; Jacksonville, 23; Springfield 25, 26.
BASYE DRAMATIC CO.: Joliet, Ill., 14, week; Bloomington, 21, week.
BELLA GOLDEN: Denison, Tex., 21, 22; Fort Worth 23, 24; Dallas, 25, 26; Waco, 28, 29.
CHARLOTTE THOMPSON: Cincinnati, 14, week.
CLAIRE SCOTT: Bristol, Ct., 14 week; Milford, Mass., 21 week; Gloucester, 28, week.
CORA VAN TASSEL: Randolph, N. Y., 17, 18, 19; Jamestown, 21, week; Mansfield, O., 28, week.
C. W. COULDOCK: Louisville, 14, week; Nashville, 21, 22, 23; Memphis, 24, 25, 26; Huntsville, Ala., 28; Chattanooga, Tenn., 29; Rome, Ga., 30; Birmingham, Ala., 31; Atlanta, Ga., Jan. 2.
CLARA MORRIS: N. Y. City, Jan. 4, two weeks; Washington, 18, week.
CARRIE SWAIN: Corry, Pa., 17; Erie, 18; Dunkirk, 19; Detroit, 21, week.
COMPSTON DRAMATIC CO: Athens, O., 21 to 24; Parkersburg, W. Va., 25, 26; Gallipolis, 28, week.
C. A. GARDNER: Chicago, 14, week.
CYRIL SEARLE: Newark, 14, week
DALYS' VACATION CO.: Rockford, Ill., 17; Englewood, 18; Pullman, 19; Chicago, 21, week; Nashville, Tenn., 28, 29, 30; Memphis, 31, Jan. 1, 2; Hot Springs, Ark., 4; Little Rock, 5, 6; Helena, 7; Vicksburg, 8, 9; New Orleans, 11, week.
D. E. BANDMANN: Louisville, 14, week; Cincinnati, 21, week.
DENMAN THOMPSON: Rutland, Vt., 17; Burlington, 18; St. Albans, 19; Montpelier, 21; Woodstock, 22; Bellows Falls, 23; Brattleboro, 24; Springfield, Mass., 25; Keene, N. H. 26; Manchester, 28; Pittsfield, 29; Concord, 30; Beverly, Mass. 31; Portland, Me., Jan. 1, 2; Brunswick, 4; Gardiner, 5; Richmond, 6; Augusta, 7; Bangor, 8; Skowhegan, 9.
DOMINICK MURRAY: Albany, 21, week; Troy, 28, week.
DEVIL'S AUCTION: Philadelphia 21, two weeks.
DAN SULLY'S CORNER GROCERY: New Bedford, Mass., 17; Newport, R. I., 18; Fall River, Mass., 19; Holyoke, 21; Springfield, 22.
DOWNING'S TALLY-HO CO.: Sterling, Kas., 17; Nickerson, 18; Hutchinson, 19; Wichita, 25, 26.
DAN'L SULLY'S CORNER GROCERY NO 2: Des Moines, Ia., 19, 19.
DARK DAYS CO.: Philadelphia, 14, week; Brooklyn, 21, week; Boston, 28, two weeks.
DRAPER'S UNCLE TOM CO.: Springfie d, O., 21, 22.
EFFIE ELLSLER: Philadelphia, 14, week.
ESTELLE CLAYTON (Fayette): Washington, D. C., 14, week; Baltimore, 21, week; Philadelphia, 28, week.
ETHEL TUCKER CO.: Paterson, N. J., 14, week; Newark, 21, week.
E. R. DALTON'S CO.: Covington, Ga., 14, week; Madison, 21, week.
EDWIN BOOTH: Boston, 28, three weeks.
EDWIN ARDEN'S CO.: Rochester, 14 week; Troy, 21, week; Philadelphia, 28 week.
EVANS AND HOEY: St. Louis, 21, week; Chicago, 28, week; Cincinnati, Jan. 4, week.
EZRA KENDALL: Columbia, Tenn., 17.
EGBERT COMEDY CO.: Coldwater, Mich., 14, week.
ESMERALDA CO.: New Haven, 14, week; Danbury, Ct., 21; Pottstown, Pa., 22; Hagerstown, 24; Cumberland, 26; Collinsville, Ind., 28; Zanesville, O., 29; Springfield, Ill., 30; Crawfordsville, Ind., 31; Brazil, Jan. 1; St. Louis, 4, week; Louisville, 11, week.
EDWIN STUART CO.: Frankfort, Ind., 14, week; La Porte, 21, week; Ottawa, Ill., 31.
EASTWOOD COMEDY CO.: Toronto, 14, week; Hamilton, 21, week.
EMMA WELLS COMEDY CO.. Colborne, Ont., 14, week.
FANTASMA CO.: Providence. 21, week; New Haven, 28, week; Philadelphia, Jan. 4, week.
FRED. BRYTON: Philadelphia, 14, week; Butler, Pa., 29.
FELIX VINCENT: Morrison, Ill., 16 to 19; Burlington, Ia., 21, week; Ottumwa, 28, week.
FLORENCES (Mr. and Mrs.): Buffalo, 14, week; Chicago, 21, two weeks; St. Louis, Jan. 4, week; Kansas City, 11, 12, 13; Plattsmouth, Neb., 14; Omaha, 15, 16; Denver, 18, week.
FRANK MAYO: Providence, 15 to 19; Boston, 21, week; Brooklyn, 28, week.
FRED. WARDE: Galveston, Tex., 21, 22, 13; Houston, 24, 25, 26; San Antonio, 28, 29, 30; Austin, 31, Jan. 1, 2; Waco, 4, 5; Ft. Worth, 6, 7; Dallas, 8, 9; Greenville, 10; Paris, 12, 13; Hot Springs, Ark., 14; Little Rock, 15, 16.
FRED. BOCK'S CO.: Baltimore, 14, week; Newark, 21, week.
FREDERICK SEWARD CO.: Indianapolis, 17, 18, 19; Fort Wayne, 21 to 24; Tiffin, O., 25 to Jan. 2.
FUN ON THE BRISTOL: Quincy, Ill., 25.
FLOY CROWELL: Haverhill, Mass., 16, week.
FRANK FRAYNE: Boston, 14, week.
FORRESTERS: Ansonia, Ct., 17, 18, 19.
GALLEY SLAVE CO.: Alliance, O., 17; Canton, 18; Mansfield, 19; Cleveland, 21, week.
GEORGE C. MILN: Pensacola, Fla., 17. Mobile, Ala., 18, 19; Gainesville, Fla., 21; Eufaula, Ala., 22; Columbus, Ga., 23; Atlanta, 24, 25; Anniston, Ala., 26; Birmingham, 28; Selma, 29; Meridian, Miss., 30; Vicksburg, 31.
GARDINER'S DRAMATIC COMB.: Pittsburg, 14, week; Baltimore, 21, week; Harlem, 28, week.
GRACE HAWTHORNE: Sacramento, Cal., 14, week; San Francisco, 21, three weeks.
GUS WILLIAMS: Pittsburg, 14, week; Boston, 21, week; N. Y City, 28, week; Baltimore, Jan. 4, week.
GARDINER'S ZOZO CO.: Memphis, 14, week; Cairo, Ill., 21, 22, 23; Henderson, Ky., 24; Evansville, Ind., 25, 26; Louisville, 28, week; Crawfordsville, Ind., Jan. 4, 5; Terre Haute, 6, 7; Danville, Ill., 8, 9; Decatur, 11, 12; Bloomington, 13, 14; Joliet, 15, 16.
GOLD KING CO.: Columbia, Tenn., 18, 19.
GLENNEY'S CALLED BACK CO.: Trenton, 17, 18, 19.
GRAHAM-EARLE CO.: Valparaiso, Ind., 14, week.
HENRY CHANFRAU: New York City, 14, week; Baltimore, 21, week; Syracuse, 28.
HOOP OF GOLD CO.: Buffalo, 14, week; Philadelphia, 21, week.
HELEN ADELL: Brooklyn, E. D., 14, week; Brooklyn, 21, week.
HER ATONEMENT CO.: New York City, 14, week; Albany, 21, week.
HELENE DAUVRAY: N. Y. City—indefinite.
HELEN DESMOND: Warren O., 21, week; Ravenna, 28, 29, 30; Newcastle, Pa., 31, Jan. 1; Union City, 2; Jamestown, N. Y., 4, week.
HAZEL KIRKE CO.: Baltimore, 14, week; Pittsburg, 21, week; Cleveland, 28, week.
IN THE RANKS CO.: Columbus, O., 21, week; London, Ont., 28, week.
IDA MULLE: Brooklyn, 21, week; Providence, 28, week.
IVY LEAF CO.: Muskegon, Mich., 30.
JAMES O'NEILL'S MONTE CRISTO CO.: Birmingham, Ala., 17; Montgomery, 18; New Orleans, 21, week; Houston, Tex., 28, 29; Galveston, 30, 31; Jan. 1, 2.
JANAUSCHEK: Kansas City 14, week; Springfield, Ill., 21; Terre Haute, Ind., 22; Columbus, O., 23; Zanesville, 24; Wheeling, W. Va., 25; Erie, 26; Boston, 28, week; N. Y. City, Jan. 4, week.
JOSEPH MURPHY: New Orleans, 14, two weeks; Memphis, 28, 29, 30; Nashville, 31, Jan. 1, 2.
JOHN T. RAYMOND: Boston, 7, two weeks; Philadelphia, 21, two weeks
J. K. EMMET: Norfolk, Va., 17; Petersburg, 18; Lynchburg, 19; Washington, 21, week; Baltimore, 28, week.
JOHN A. STEVENS: St. Louis, 14, week; St. Joseph, 21; Kansas City, 24, 25, 26; Chicago, 28, week.
J. S. MURPHY: Brooklyn, E. D., 14, week; Jersey City, 21, 22, 23; New Brunswick, 24; Newark, 25, 26.
J. B. POLK: Palestine, Tex., 17; Marshall, 18; Texarkana, 19; Hot Springs, Ark., 21; Little Rock, 22, 23; Nashville, Tenn., 24, 25, 26; Henderson, Ky., 28; Paducah, 29; Evansville, Ind., 30; Vincennes, 31; Terre Haute, Jan. 1; Lafayette, 2; Indianapolis, 4, 5, 6.
J. W. RANSONE: St. Louis, 14, week.
J. H. KEANE: Hagerstown, Md., 14, week; Wheeling, W. Va., 21, week.
JOSEPH PROCTOR: Paterson, N. J., 18, 19; Danbury, Conn., 26; Jersey City, 28, 29, 30; Newburg, N. Y., Jan. 1.
JEFFREYS LEWIS: Walla Walla, W. T., 15, 16, 17; Butte City, Mont., 21, week; Anaconda, 28, 29; Helena, 30, Jan. 1, 2.
J. Z. LITTLE'S WORLD CO.: Macon, Ga., 17; Atlanta, 18, 19; Athens, 21; Augusta, 22; Savannah, 23, 24; Charleston, S. C., 25, 26; Baltimore, 28, week.
JENNIE CALEF: Cleveland, 14, week; Marion, O., 21, 22, 23; Massillon, 24, 25, 26; Columbus, 28, week; Madison, Wis., Jan. 4, 5, 6.
JANISH: Jamestown, N. Y., 18; Hornellsville, 19.
KATHERINE ROGERS: Indianapolis, 14, week.
KATE CASTLETON: Chicago, 14, week; Cleveland, 21, week; Boston, 28, week.
KITTIE RHOADES: Clarksburg, W. Va., 18, 19; Grafton, 21, week; Keyser, 28, 29, 30.
KATIE PUTNAM: Dallas, Tex., 18, 19; Terrell, 21; Marshall, 22; Hope, 23; Hot Springs, Ark., 24, 25; Pine Bluff, 28, 29, 30.
KIDDER'S NIAGARA CO: London, Ont., 17; Hamilton, 18, 19; Buffalo, 21, week.
KINDERGARDEN CO.: Buffalo, 21, week; Syracuse, N. Y., Jan. 4, week; Utica, 11, week.
KATE CLAXTON: Philadelphia, 14, week; Baltimore, 21, week; Washington, 28, week; Harlem, N. Y., Jan. 4, week.
KIRALFYS' AROUND THE WORLD: San Francisco, 14, two weeks.
KELLY AND MASON: Brooklyn, 14, week; Boston, 21, week.
LAWRENCE BARRETT: Elmira, N. Y., 17; Syracuse, 18, 19; Philadelphia, 21, two weeks; Brooklyn, Jan. 4, week; Providence, 11, week.
LA BELLE RUSSE CO.: Brooklyn, 21, week.
LOUISE BALFE CO: Dayton, O., 17, 18; Middleport, 19; Cincinnati, 21, week.
LIZZIE EVANS: Chicago, 14 week; Lima, O., 21; Kenton, 22; Marion, 23; Wheeling, W. Va., 25, 26; Baltimore, 28, week.
LILLIE HINTON: Johnstown, Pa., 14, week; Latrobe, 21, 22, 23; Greensburg, 24, 25, 26; McKeesport, 28, week.; Bradford, Jan. 4, week.
LOTTA: N. Y. City, 7, two weeks; Washington, 21, week; Baltimore, 28, week.
LOUISE SYLVESTER: Hot Springs, Ark., 18, 19; Little Rock, 21, 22; Fort Smith, 23; Pierce City, Mo., 24; Fort Scott, Kan., 25, 26; Lamar, Mo., 28; Columbus, 29; Joplin, 30; Girard, 31.
LOUISE ARNOT: Alexandria, Va., 21, week.
LAURA DAINTY: Ithaca, N. Y., 18; Cortland, 19; Syracuse, 21; Rome, 23; Westfield, Mass., 24; Holyoke, 25; Worcester, 28; Fitchburg, 29; Lawrence, 30; Lowell, 31.
LEWIS-HENRY CO: Brattleboro, Vt., 7, two weeks; Rutland, 21, two weeks.
LABADIE'S CO.: Paris, Ill., 18, 10.
LESTER FRANKLIN: Council Grove, Kas., 17; Burlington, 18; Florence, 19; Halstead 21; Hutchinson, 22; Lyons, 23; McPherson, 24; Marion, 25; Eldorado, 26.
LOTTIE CHURCH: Erie, Pa., 15, 16, 17, 18; Cortland, N. Y., 24, 25, 26; Utica, 28, week.
LOUISE FORSTER: Van Ettenville, N.Y., 14, week; Canda, 21, week; Watkins, 28, week.
LESTER-WILLIAMS-YEAMANS CO.: Springfield, O., 25.
LOUISE POMEROY: Lowell, Mass., 14, week.
LITTLE NUGGETS CO.: Anderson, Ind., 19.
LIZZIE MAY ULMER: Caldwell, Tex., 17, Wichita, 18; Newton, 19; Emporia, 21; Atchison, 22; Lincoln, Neb., 23; Omaha, 25, 26; Sioux City, 28.
MARGARET MATHER: N. Y. City, Oct. 13—indefinite season.
MESTAYER-VAUGN WE, US & CO.: Newark, 17, 18, 19; Philadelphia, 21, two weeks; Brooklyn, E. D., Jan. 4, week; Boston, 11, week.
MAUD ATKINSON: Kearney, Neb., 18, week; Central City, 21, week.
MARY ANDERSON: Worcester, Mass., 17, Springfield, 18; Troy, 19; Buffalo, 21, 22, 23; Syracuse, 24; Utica, 25; Albany, 26; Brooklyn, 28, week; Philadelphia, Jan. 4, two weeks.
MODJESKA: Baltimore, 14, week.
MILTON NOBLES: Stillwater, Minn., 17; Waterloo, 18; Cedar Rapids, Ia., 19; Milwaukee, 21, week; Cincinnati, 28, week.
MAURICE PIKE'S CO.: Madalin, N. Y., 14, week; Amsterdam, 21, week.
MINNIE MADDERN: Pittsburg, 17, 18, 19; Wheeling, W. Va., 20-21.
M. B. CURTIS: Orange, N. J., 19.
MICHAEL STROGOFF CO.: Chicago, 14, week; Denver, Jan. 4, week.
MAY BLOSSOM CO.: Columbus, O., 18, 19; Cincinnati, 21, week; Chicago, 28, week; St. Louis, Jan. 4, week.
MAGGIE MITCHELL: Cincinnati, 28, week.
MATTIE VICKERS: Newcastle, Pa., 17; Beaver Falls, 19; Renovo, 21; Williamsport, 22; Tunkhannock, 24; Pittston, 25; Honesdale, 26; Scranton, 28; Carbondale, 29; Shamokin, 30; Easton, 31.
MILTON ABORN'S TOURISTS: Chicago, 14 week; Cincinnati, 28, week.
MAUDE GRANGER: Philadelphia, 21, week.
MURRAY AND MURPHY: Canton, Mass., 17; Stoughton, 18; Plymouth, 19; Brockton, 21; Taunton, 22; Lowell, 24, 25; North Attleboro, 23; Pawtucket, 28; Putnam 29.
MR. AND MRS. GEORGE S. KNIGHT: Muskegon, Mich., 17; Kalamazoo, 18; Rockford, Ill., 19.
MINER'S SILVER KING CO. (Mack and Bangs): Brooklyn, 7, week; N. Y. City, 14, two weeks.
MUGGS' LANDING: Kalamazoo, Mich., 25; Grand Haven, 26; Grand Rapids, 28; Ionia, 29; Battle Creek, 30; Jackson, 31; E. Saginaw, Jan. 1, 2; Saginaw City, 4; Bay City, 5.
N. S. WOOD: Cleveland, 14, week; Detroit, 21, week.
NEWELL AND FIELDING'S COMEDY IDEALS: Peoria, Ill., 14, week.
NOBODY'S CLAIM CO.: Detroit, 14, week; Baltimore, 21, week; Wilmington, Del., 28, week; Brooklyn, Jan. 4, week.
ONE OF THE BRAVEST: Washington, 14, week.
OLIVER BYRON: Columbus, O., 14, week; Chicago, 21, two weeks.
ONLY A WOMAN'S HEART: Fort Worth, Tex., 25, 26.
PRIVATE SECRETARY AND PROFESSOR CO. (W.H. Gillette): New Orleans, 14, week; Mobile, Ala., 21; Montgomery, 22; Selma, 23; Birmingham, 24; Rome, Ga., 25; Atlanta, 26; Macon, 28; Jacksonville, Fla., 29, 30; Savannah, Ga., 31, Jan. 1, 2; Augusta, 4; Columbia, S. C., 5; Charleston, 6, 7; Wilmington, N. C., 8; Petersburg, Va., 9; Richmond, 11, 12; Norfolk, 13, 14; Lynchburg, 15, 16.
PAVEMENTS OF PARIS CO.: Cleveland, 21, week.
PRISONER FOR LIFE CO.: St. Louis, 14, week; Louisville 21, week; Indianapolis, 28, 29, 30; Columbus, O., 31, Jan. 1, 2; Zanesville, 4, 5; Richmond, Ind., 6, 7; Springfield, O., 8, 9; Cincinnati, 11, week; Pittsburg, 18, week.
PATTI-ROSA: Mobile, Ala., 16, 17; Chattanooga, 18; Knoxville, 19; Circleville, O., 23; Madison, Ind., 29, 30.
PRIVATE SECRETARY (Grover's): New Britain, Ct., 25.
ROSINA VOKES: Chicago, Dec. 7, two weeks; New York, 21, four weeks.
ROLAND REED: Savannah, Ga., 16, 17; Macon, 18; Augusta, 19; Atlanta, 21, 22; Montgomery, Ala., 23; Mobile, 25, 26; New Orleans, 28, week.
ROSE COGHLAN: Philadelphia, 14, week; Montreal, 21, week.
RHEA: Kokomo, Ind., 17; Decatur, 18; Springfield, Ill., 19; St. Louis, 21, week.
ROMANY RYE CO.: Frankfort, Ky., 16, 17; Madison, 18, 19.
RAG BABY CO. (Western): Chicago, 14, three weeks.
RAG BABY CO. (Eastern-Southern): Nashville, 17, 18, 19; Memphis, 21, 22, 23.
REDMUND-BARRY CO.: Jersey City, 17, 18, 19; Troy, N. Y., 25, 26; Springfield, Mass., 28, 29; Dover, N. H., 30, 31.
RENTFROW'S PATHFINDERS: Goshen, Ind., 17; Wabash, 18; Galesburg, Ill., 28.
RANSOM DRAMATIC CO.: Huron, Dak., 14, week.
SOL SMITH RUSSELL: Elmira, N. Y., 21; Auburn, 22; Canandaigua, 23; Rochester, 24, 25, 26; Oswego, 28; Watertown, 29; Syracuse, 30; Buffalo, 31, Jan. 1, 2; Brooklyn, 4, week.
SHADOWS OF A GREAT CITY: Cincinnati, 21, week; Pittsburg, 28, week; Cleveland, Jan. 4, week; Philadelphia, 11, week
SALSBURY'S TROUBADOURS: St. Joseph, Mo., 18; Hannibal 19; St. Louis, 21, week; Louisville, 28, week; Cincinnati, Jan. 4, week; Buffalo, 11, week; Pittsburg, 18, week; Philadelphia, 25, week.
SALVINI: Philadelphia, 14, week; Providence, 21, 22, 23; Brooklyn, 24, 25, 26; Cleveland, 28, 29, 30; Pittsburg, 31; Washington, Jan. 4, week.
STRANGLERS OF PARIS: Chicago, 14, week.
SKATING RINK CO. (Nat Goodwin): Harlem, 14, week; Brooklyn, 21, week; Philadelphia, 28, week.
SHERWOOD COMEDY CO: Macon, Miss., 17, 18; Starkville, 19; Kosciusko, 21, 22.
SALLIE PRICE: Allegan, Mich., 17; Holland, 18; Grand Haven, 19; White Hall, 21; Big Rapids, 22; Grandville, 23; Ionia, 24; Lansing, 25; Charlotte, 26; Eaton Rapids, 28; Marshall, 29; Jackson, 30; Ypsilanti, 31.
SKATING RINK CO. (Jacques Kruger): San Francisco, Nov. 23, four weeks.
SKIPPED BY THE LIGHT OF THE MOON: St. Louis, 14, week; Chicago, 21, week.
SKIPPED BY THE LIGHT OF THE MOON: (Fowler and Warmington's Co.): Norrristown, Pa., 17; Wilmington, Del., 18; Reading, Pa., 21; Shamokin, 22; Pottstown, 24; Williamsport, 25.
STORM-BEATEN CO.: East Saginaw, Mich., 17, 18, 19; Muskegon, 21, 22; Grand Rapids, 23 to 26; Kalamazoo, 28; Lansing, 29; Flint, 30; Ann Arbor, 31.
STAFFORD-FOSTER CO.: Fall River, Mass., 25.
STREETS OF NEW YORK CO. Indianapolis, 17, 18, 19; Louisville, 21, week; Cincinnati, 28, week; Pittsburg, Jan. 4, week.
SILVER SPUR CO.: Ottumwa, Ia., 16, 17; Des Moines, 18, 19; Creston, 25, 26; New Orleans, Jan. 11, week; Independence, Mo., 28, 29; Marshall, 30, 31.
TIN SOLDIER CO.: Minneapolis, 17, 18, 19; Dubuque, Ia., 21, Davenport, 22; Burlington, 23; Des Moines, 24, 25, 26; Omaha, 28, 29; St. Joseph, 30, 31; Topeka, Jan. 1, 2; Kansas City, 4, week.
TWO JOHNS CO.: Frankfort, Ky., 18; Hagerstown, Md., 21.
THOMAS W. KEENE: Dubuque, Ia., 17; Cedar Rapids, 18, 19; Iowa City, 21; Peoria, 22, 23; Des Moines, 24, 25, 26; St. Joseph, Mo., 28; Peoria, Ill., 29, 30.
TAVERNIER CO.: Jackson, Mich., 14, two weeks; Battle Creek, 28, two weeks.
ULLIE AKERSTROM: Lewiston, Me., 14, two weeks; Lowell, Mass., 28, two weeks.
WORLD CO.: Boston, 21, week; Philadelphia, 28, week.
W. J. SCANLAN: Cincinnati, 14, week; Toronto, 21, week; Detroit, 28, week.
WALLICK'S BANDIT KING CO.: Charleston, S. C., 16, 17; Columbus, 18, 19; Macon, Ga., 21, 22; Rome, 23; Knoxville, Tenn., 24; Lexington, Ky., 25; Frankfort, 26; Cincinnati, 28, week; Xenia, O., Jan. 4; Delaware, 5; Dayton, 6, 7; Richmond, Ind., 8; Terre Haute, 9; St. Louis, 11, week.
W. J. FERGUSON: Bangor, 18, Me., 19; Fall River, Mass., 30
W. E. SHERIDAN: McKeesport, Pa., 18; Newcastle, 19; Oil City, 21, 22; Warren, 23; Olean, N. Y., 24; Bradford, Pa., 25, 26.
WE, US & CO. No. 2: Newcastle, Pa., 17.
WAGES OF SIN CO.: Paterson, N. J., 25, 26; Troy, N. Y., 28, 29; Springfield, Mass., 30; Holyoke, 31; Worcester, Jan. 1, 2.
WHOSE CAN IT BE? (Carroll's): Cleveland, 14, week.
WAITE COMEDY CO.: Irwin, Pa., 14, week; Beaver Falls, 21, week; East Liverpool, O., 28, week.
WILBUR DRAMATIC CO.: St. Joseph, Mo., 14, week.
WREN COMEDY CO.: Hastings, N. Y., 17; Stamford, Ct. 18, 19
WATSON-MCDOWELL WRINKLES CO: Harlem, 28, week.
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YOUNG MRS. WINTHROP CO.: Fort Worth, Tex., 17; Little Rock, 18, 19.

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BROAD OPERA CO.: Denver, 21, week.
BLANCHE CORELLI: Lowell, Mass., 14, week.
BIJOU OPERA CO.: Oscala, Fla., 16, 17; Gainsville, 18, 19.
BENNETT AND MOULTON'S CO. A: Auburn, 14, week.
BENNETT-MOULTON OPERA CO. B: Lancaster, 14, week.
BOSTON IDEALS: Louisville, 14, week; Pittsburg, Pa., 21, week.
CARLETON OPERA CO: Denver, 14, week; Omaha, Neb., 21, 22; Des Moines, Ia., 23; Davenport, 25.
CAMILLA URSO: Charlotte, N. C., 21; Jacksonville, Fla., Jan. 1, 2.
CORINNE MERRIMAKERS: Bridgeport, 14, week; Pottsville, Pa., 21, week.
DUFF'S MIKADO CO.: Chicago, Nov. 23, four weeks; N. Y. City, 21, week; Brooklyn, 28, week; Newark, Jan. 4, week; Philadelphia, 11, week.
EMMA ABBOTT OPERA CO.: Topeka, 16, 17; Ft. Worth, Tex., 18, 19
EMERSON CONCERT CO.: Chicago, 26
EMMA NEVADA CONCERTS: Chicago, 15.
GRAU'S ENGLISH OPERA CO.: Butte City, Mont., 7, two weeks; Helena, 21, week.
HARRIS OPERA CO.: Shenandoah, Pa., 14, week; Harrisburg, 21, week.
JUDIC: San Francisco, Dec. 3, three weeks; Los Angeles, 22, 23
LILLIAN RUSSELL OPERA CO: Chicago, 14, week.
MILAN OPERA CO.: Milwaukee, 15, 16, 17; Peoria, Ill., 18, 19; St. Joseph, 25, 26; Denver, 28, week.
MCCAULL'S OPERA CO.: N. Y. City, Dec. 7, four weeks; Chicago, Jan. 4, four weeks.
MCCAULL'S MIKADO CO.: Philadelphia, 5—indefinite season.
MCGIBENY FAMILY: Brookville, Kas., 17; Salina, 18; Marion, 19; Augusta, 21; Eldorado, 22; Newton, 23, 24; Burlington, 25; Olathe, 26; Paoli, 28; Ft. Scott, 29; La Cygus, 30.
NORMAN OPERA CO.: Chicago, 21, week.
NOSS FAMILY CONCERTS: Canton, O., 16, 17; Massillon, 18; Mansfield, 23; Mt. Vernon, 25.
PYKE'S MIKADO CO. Detroit, 14, week; Chillicothe, O., 28; Circleville, 29.
PEAKES' MIKADO CO.: Belleville, Ill., 21; Cairo, 24; Paducah, Ky., 25.
SANS SOUCI OPERA CO.: New Orleans, 14, week.
STETSON'S MIKADO CO.: Portland, Me., 18, 19; Providence, 28, week.
SMITH'S SWISS BELL-RINGERS: Grinnell, Ia., 16, 17; Newton, 18, 19.
TEMPLETON'S MIKADO CO., Brooklyn, E. D., 14, week; Brooklyn, 21, week.
THOMPSON'S OPERA CO.: Los Angeles, Cal., 14, week.
THALIA OPERA CO: Washington, 14, week.
WILBUR OPERA CO.: Brockton, Mass., 14, week.

MINSTREL COMPANIES.

BAIRD'S: Cincinnati 14, week.
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BARLOW-WILSON: Willimantic, Ct., 18.
CALIFORNIA: Hamburg, Pa., 17; York, 18; Columbia, 19; Middletown, 21; Lancaster, 22; Reading, 23, 24; Easton, 25, 26.
HI HENRY'S: Winsted, Ct., 17; Rockville, 18; Manchester, 19; New Britain, 21; Bristol, 22; Middletown, 23.
HAVERLY'S: Madison, Wis., 17; Milwaukee, 18, 19, 20; Springfield, Ill., 22; Elkhart, Ind., 26; Peoria, Ill., 28.
KERSANDS'; Newman, Ga., 21; Chattanooga, Tenn., 26.
LESTER AND ALLEN'S: Buffalo, 17, 18, 19; N. Y. City, 21, two weeks.
MCNISH, JOHNSON AND SLAVIN'S: Hartford, Conn., 17; Waterbury, 18; New Haven, 19; N. Y. City, 21, week; Brooklyn, 28, week.
MCINTYRE AND HEATH'S: Denver, 21, week.
T. P. W.: Pittsburg, 14, week; Detroit, Mich., 24, 25, 26.

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HOWARD ATHENÆUM CO.: Louisville, 14, week; St. Louis, 28, week.
IDA SIDDONS BURLESQUE CO.: Canton, O., 19; Mansfield, 21; Mt. Vernon, 22.
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MOORE-VIVIAN CO.: Washington, 14, week; Richmond, 21; Norfolk, Va., 28, week; Baltimore, Jan. 4, week.
PAT ROONEY'S CO.: Kalamazoo, Mich., 21; Rockford, Ill., 25.
REILLY AND WOOD'S CO.: Baltimore, 14, week; N. Y. City, 21, week; Buffalo, 28, week; Troy, Jan. 4, week.
RENTZ-SANTLEY CO.: St. Louis, 14, week.
SELLS-STONE SPECIALTY CO.: Milledgeville, Ga., 18; Griffin, 19; Albany, 21; Americus, 22; Atlanta, 23; Savannah, 25, 26.
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SILBON CO.: Newcastle, Pa., 22; Youngstown, O., 23; Erie, Pa., 24, 25, 26; Baltimore, 28, week; Philadelphia, Jan. 4, week; New York City, 11, week.

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HOWORTH'S HIBERNICON: Fredericksburg, Va., 21, 22.
MORRIS' CANINE PARADOX: Decatur, Ill., 19; Crawfordsville, Ind., 23, 24.
MIACO'S HUMPTY DUMPTY: N. Y. City, 14, week; Albany, 21, week; Rochester, 28, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Davenport, Ia., 14, week; Cedar Rapids, 21, week; Iowa City, 28, week; Des Moines, Jan. 4, week.
TONY DENIER: Scranton, Pa., 17; Allentown, 24.
PROFESSOR REYNOLDS (Mesmerist): Strathroy, Ont., 14, week; Chatham 21, week; Salem, O., 31, Jan. 1, 2.

A Complimentary Letter.

FRIDAY, December 11, 1885.

Jennie Kimball, Manageress Corinne Merriemakers:

DEAR MADAM:—I cannot allow you to close your present engagement at my New Haven Museum without a word in regard to the phenomenal success you have met with here. This engagement makes the fifth week in less than a year, and with the performance to-morrow evening Little Corinne will have given sixty performances in New Haven since the 15th of last December. This is certainly a remarkable record, as this, the fifth week, has furnished larger receipts than the four weeks preceding.

It proves what a strong hold the charming little Corinne has upon the hearts of the New Haven public. I feel perfectly safe to book Corinne and her Merriemakers for as many dates as they can make it convenient to play here.

—*Com.* GEORGE B. BUNNELL.

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TELEGRAPHIC NEWS.

An Awkward Dilemma.

[SPECIAL TO THE MIRROR.]

INDIANAPOLIS, Dec. 16.—Museum billed Katherine Rogers extensively this week. Late Saturday afternoon management received wire from Pittsburg announcing serious illness of the lady and saying she could not appear. The wire further asked if company should come. Sackett was en route to Minneapolis, and telegram repeated to him on train. No reply received. The Rogers company was told to come. Sackett secured Basye's Monte Cristo company in Chicago. Two companies arrived and the Monte Cristo accepted. Rogers company out of a job and trouble ahead.

Black Flag opened only fair at Grand, Ivy Leaf, ditto, English's; ditto Hallen and Hart, Zoo.

The Hollywood Juvenile Mikado company organized to-day with Fred. Mordaunt as manager.

Mr. Emmet All Right.

[SPECIAL TO THE MIRROR.]

RICHMOND, Va., Dec. 15.—J. K. Emmet appeared in Fritz Monday night to an overflowing house. Doors had to be closed and hundreds were turned away. It is believed to be the largest turnout of people ever known here. The engagement is for three nights, and from present indications Emmet will be greeted by equally as large audiences each night

Miscellaneous.

[SPECIAL TO THE MIRROR.]

NEW HAVEN, Ct., Dec. 16.—Barton Comedy company presented Ripples to a delighted Ansonia audience last night. Have been requested by management to play a return engagement. FRANK D. NELSON, Manager.

CHICAGO, Dec. 16.—Lillian Russell at Hooley's, good houses and well pleased; Rag Baby at the Grand; packed house. Crazy Patch, Opera House; large houses. Mikado, at McVicker's; Strogoff, at Columbia; good houses.

FALL RIVER, Mass., Dec. 15.—Irish Visitors to night. Thirteen hundred people welcome them. Manager S. P. Norman wears a big smile.

OTTAWA, Ont., Dec. 15.—Pavements of Paris opened last night at the Grand Opera House to $540. HENRY BELMER.

MEMPHIS, Tenn., Dec. 16.—Zozo opened Monday night to a large house. Scenery gorgeous. George H. Adams and Miss Bindley made hits.

BALTIMORE, Dec. 15.—Arthur Rehan's company in A Night Off, at Ford's Theatre, opened to the largest house of the season. Hundreds turned away. The company and play a great success. CHARLES E. FORD.

ST. LOUIS, Dec. 15.—John A Stevens' new play, A Great Wrong Righted, made a great hit at my theatre last night. Big house. W. C. MITCHELL.

COLUMBUS, Dec. 16.—Oliver Byron, in The Inside Track, opened at the Grand to a tremendous house. Standing room sign out at 7:45. Great success and a splendid week's business is assured.

ALBANY, Dec. 16.—At the Leland the week opened auspiciously with The Devil's Auction, which remains for three nights. Dominick Murray, after a long absence, is at the Museum this week, and Escaped from Sing Sing drew very large audiences on Monday and Tuesday.

NEWCASTLE, Pa., Dec. 16.—Ida Siddons' Burlesque company, under management of Peter Rice, drew a good house Monday night, and gave a good entertainment.

LOUISVILLE, Dec. 16.—The Boston Ideals had a very large opening at Macauley's. The opera was Victor, the Blue Stocking. Couldock had a good opening at the Masonic in The Willow Copse. A good variety company at the Grand had a good house. Weather bitter cold. Some dissatisfaction is expressed at the Ideals' repertoire for the week. Bohemian Girl, Fra Diavolo and Martha have been sung to death here.

WORCESTER, Mass., Dec. 16.—McNish, Johnson and Slavin's Minstrels opened the week to a packed house, notwithstanding bad weather. Seats for Miss Anderson are on sale, with prospects of the whole house being sold before night.

BOSTON, Dec 14.—Boston Theatre, Robson and Crane in The Comedy of Errors; Park, John T. Raymond in In Chancery; Globe, Leonora Yokes; Hollis Street Theatre, The Corsair; Howard Athenæum, The World; Museum, Frank Frayne in Si Slocum. Stormy night. Houses not packed anywhere.

ROCHESTER, Dec. 16.—Large audiences are crowding the Academy to see Edwin Arden and a fine company in Eagle's Nest. Mr. Arden makes a typical border hero and the play has been received with enthusiasm. Gertie Blanchard is a talented young lady, and is doing fine work with her role. Sarah McVicker has caught the upper floor with the dash and spirit she throws into the characteristic frontier dames. Sierra Sue. Davene's Allied Attractions is doing a fine business at the Casino. Mme. Bowling's Lady Brass Band is a strong feature.

WALTHAM, Mass., Dec. 15.—Floy Crowell company opened a week's engagement Monday night to big business, and has in spite of strong counter-attractions.

FALL RIVER, Mass., Dec. 15.—Frank Mayo scored an artistic success at the Academy of Music, Monday night, in Nordeck. Again, which comes with every company now, hurt the business. Mr. Mayo was recalled in the middle of the fourth act—something unusual with Fall River audiences.

NEWPORT, R. I., Dec. 16.—Murray and Murphy, in Our Irish Visitors, last night packed the house from top to bottom. Delighted audience.

BUFFALO, Dec. 15.—Florence began his week at the Academy with Dombey and Son. Capt. Cuttle amused a medium-sized audience. Beecher lectured at the Court Street Theatre to a good audience, which was kept waiting till nine o'clock, the lecturer being delayed en route. Fanny Herring, in Little Barefoot, drew a full house at the museum. At the Adelphi there were only a few vacant seats.

[illegible] Thompson arrived yesterday from [illegible] where he had gone to attend to a [illegible] of contracts and changes in the engagement of The Comedy of Errors. He reports [illegible] has been given a new lease

of life by the splendid manner in which it has been put on the stage of the Boston Theatre, and that its success there is more than assured.

A Legend of True Women.

It has always seemed to me that women suffer great injustice at the hands of dramatists and novelists who attempt seriously to delineate feminine character. Their really admirable qualities are often suppressed, while they are almost deified on account of attributes which flatter the selfishness of men, and which are mainly physical perfections. Authors, as a rule, try to enlist the reader as a lover of the heroine they are describing. And lovers are proverbially very unjust. Blinded by their passions, they affect to see angelic graces in characteristics which are extremely human, and they frequently rail against gods and men because it is impossible to keep up the illusion. That is so in real life. In fiction the illusion can be, and is, kept up; the heroine is safe in her personal attractions; she is a saint until she gets married, and then apparently all interest in her character is lost—for the novel or play generally ceases at that point.

Not one of Shakespeare's great heroines is treated in this way. Ophelia, after exhibiting, in the pathetic innocence of insanity, what I can only call the physiological basis of her passion, is drowned. Cleopatra, in her sincerity of mind, hardly disguises that basis. Desdemona is the victim of a somewhat unnatural, and perhaps rather repulsive, alliance. Portia is essentially an intellectual personage, and is, to the imagination of the reader, as interesting after marriage as before it. Isabella, in Measure for Measure, is, during the course of the play, a novice preparing to take the vows of a holy order, and the beauty of her character consists largely in the circumstance that love does not come into it. Cordelia is a wife throughout the greater part of the play of which she is the heroine, though we almost forget that fact in the interest of her conduct as a daughter. The charm of Constance is her devotion as a mother. For there is this great distinguishing feature in Shakespeare's character drawing of women. He does not confound the attractions specially incident to their sex with their other attractions. He does not allow the perfections of the woman, *per se*, to pass for perfections of the unit in society. Love surrounding the lives of Juliet and Cleopatra is beautifully portrayed, but it is an uncomplicated emotion, depending obviously upon certain physical excellences. Take away her beauty from Juliet—her dawning freshness of youth, her flush of lovely health, leaving all the moral qualities she possesses which do not directly spring from these, and where will be her special charm? Cleopatra, robbed of her perennial bloom, of her many varied graces, would despise herself, for none knows better than she that these, and these alone, are the secret of her power; none pretends less to possess any spiritual influence apart from these. But take from Isabella all those natural charms which are merely incidental, the earthly venture as it were, of an intensely spiritual mind; divest her of youth, beauty, everything which is calculated to attract a lover, and there will remain a real and substantial loveliness of character which is imperishable. For in her tender intercession for her brother, in her gentle force of rhetoric which seems to flow like a heavenly inspiration, she is neither directly nor indirectly impelled by any earthly passion. It is an accident in Isabella's life that she relinquishes her intention of becoming a nun, and marries, as we are left to infer, the Duke of Vienna. No doubt this kind of love, which is new to her, and apparently new to him, is a very elevated emotion, but it is not, I think, so charming to contemplate as the loves of Romeo and Juliet, or of Antony and Cleopatra. Because, in such a mind as Isabella's, it can never reign supreme; she has other interests at heart—the interests of humanity.

Shakespeare's contemplation of women, as of men and things, appears to be a purely philosophical one. He views them as a natural product of evolution. He does not enshrine them as deities because of those attractions which are, in truth, as physiological in their character as other beauties of nature—the charm of tree and bird and flower; but neither is he cruel and unjust in this respect, as many acute thinkers have been. It is a poor and ungenerous cynicism which is forever pointing to the weaknesses of womanhood—weaknesses which seem to depend upon no disadvantage of organization, but upon the somewhat brutal influence which men, in the course of social development, have held over it. Shakespeare always takes the noblest view possible; and no one has ever pictured fairer or truer heroines. In the pretty, delicate touches which pervade his characters of comedy; in the quick, bright glances of their repartee; in that tender sensitiveness, prompting, in the midst of a smile, the tear which never falls; in that undercurrent of fidelity to one purpose and one idea, running through all the caprice and contradiction of their natures; in the light-hearted, tripping humor, which men can understand and love, but which is so different from the grim, contemplative humor of men; in a thousand little characteristic traits which we overlook in real life, but which, from the artistic selection and emphasis of the poet, seem so attractive, we recognize an exquisite picture—exquisite above all because it is not exaggerated, it is true to life.

There are comparatively few wicked women in Shakespeare's plays, and these are generally unwomanly, and in that sense unnatural, in their instincts. This is notably the case with Lady Macbeth; but the same reckless abandonment of natural tenderness appears in Goneril and Regan, and in the Queen in Cymbeline. Where women take an active part in evil deeds they seem most unlike themselves.

With regard to the seriously attractive heroines, it is sad to reflect how often the most natural feelings lead to tragic issues. Ophelia has no especial mental weakness, yet an unrequited love is sufficient to produce that insanity which destroys her. Juliet's only fault is that her love is blind to political considerations; Desdemona's, that she loses her heart to an alien—in mind and in race. These characters claim our pity rather than our admiration. The mere fact of being genuinely in love does not seem to me to call for any particular interest or sympathy from those who happen not to be so themselves. But that that phase of emotional life—so common that it verges on the commonplace—should bring about terrible mental suffering and a violent death, is deplorable in the extreme. One character, however, stands pre eminent among Shakespeare's heroines—Cordelia. There is nothing commonplace here, nothing which has the least suspicion of selfishness. I doubt, too, if we ought to pity Cordelia, despite the infinite sorrowfulness of her sacrifice. The character seems too great, the sacrifice too beautiful, to allow of such a feeling. Pity implies regret for the words and deeds which lead to her death, and we must have these at any price—we must not regret them. We love Cordelia as a sister, dismissing from our minds all other feelings than those which her inherent goodness calls forth. Apply the only true test of this. Conceive Cordelia to be unattractive in those points of personal beauty which so color and mislead the judgment of men. Is she the less endeared to us? We sometimes see faces which are in every feature unlovely to the eye, and yet to the *mind's eye* they are unspeakably beautiful. They tell, but never in suggested words, of a love of humanity which surpasses, as the sun surpasses some lonely star, the love of the individual. And shall we doubt that that infinitely higher feeling exists in Cordelia, because her love is concentrated upon an individual—her father? That is just what is so morally fascinating. Lear is the type of human weakness needing sympathy; with no bad intention, he is acting in a way which must produce the worst results; he is exercising a factitious power which is dangerous in his trembling hands; he has strayed, in his old age, along a path which is leading over volcanoes, hidden to himself but obvious enough to those around him—a crew of flattering hypocrites for the most part, who encourage him in his impotent assumption of authority. And Cordelia sees it all. She loves him not so much in spite of, as because of, his failings. She loves him the more that, in his infatuation, he spurns her from him. Repulsed, maligned, misunderstood, she feels above all that he needs her protection. She anticipates the sorrow his cruelty to her will be to him. She reproaches herself that her goodness when made manifest should wound his repentant heart.

Upon such sacrifices, my Cordelia,
The gods themselves throw incense.

Probably Shakespeare has a little overdrawn the graces of womanhood. It may be that there never was, in actual life, so lovable a daughter as Cordelia, nor so pure and ethereal a sister as Isabella. The comedy heroines, too, though they form a picture exactly *like* life, are rather to delightful to be the exact copies of life. But such is art, which, while it presents nothing untrue to nature, borrows from her those features which are required for the *likeness* it is forming. It is a sort of natural selection presided over by intellect, and the result is a more harmonious order of things than nature, full of discord and failure, can boast. And yet this view—this picture—of nature may contain more truth than the photographic copy of it which science takes. It may anticipate, by poetic prophecy, that "survival of the fittest" which evolution brings about. If Shakespeare's heroes and heroines are not the actual men and women of existence, they form a most truthful representation of the capabilities of humanity.—*Dramatic Review.*

Elks' Annual Election.

The following are the grand officers elected for the year 1866 at the annual meeting of the B. P. O. E., which took place last Sunday evening at Masonic Temple: E. G. R., Daniel A. Kelly, Baltimore Lodge, No. 7; E. L. G. K., M. B. Lemon, Pittsburg, No. 11; E. L. G. K., Hamilton E. Leach, Washington, No. 15; E. L. G. K., S. Henry Runcie, Buffalo, No. 23; G. Secretary, A. C. Moreland, New York, No. 1; G. Treasurer, Joseph F. Waring, New York; G. Tiler, Emile Bourlier, Louisville, No. 8; Trustees—Edward H. Warker, New York; John H. Girvin, New York; Antonio Pastor, New York; David T. Lynch, Brooklyn, No. 22; Frank Moran, Philadelphia, No. 2; Grand Inner Guard, O. M. Thowless, Newark, No. 21; Grand Esquire, Dan Collyer, Baltimore; Grand Chaplain, J. D. Plunkett, New Haven, No. 25; D. E. Grand Ruler at Large, Thomas W. Keene, St. Louis, No. 9.

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AS THE PUBLISHERS of The Mirror are in constant receipt of letters from newsdealers in all parts of the country, either asking whether The Mirror of Nov. 14, with the Romeo and Juliet Supplement in colors, is still in print, or enclosing orders for it, they desire to announce that there is still on hand a limited number of copies of the Third Edition, and that the trade can be supplied by sending their orders to any of the News Companies. Orders accompanied with remittance (10 cents a copy) may be sent to the publication office.

NEW YORK MIRROR,
12 Union Square.

London Gossip.

LONDON, Dec. 5.

On Thursday evening of this week the new Royal bride, Princess Henry of Battenberg, and the Prince attended the ballad concert under Clement Hoey's direction, at the Royal Victoria Hall, on Waterloo Bridge Road. The Hall is five minutes' walk from the busy Strand On this occasion the leading patroness was Queen Victoria, the others being the Princess Christian, Princess Frederica of Hanover, the Duke and Duchess of Westminster and twenty seven or eight others, all Counts, Countesses, Earls, Ladys and Honorables.

This Victoria Hall was formerly an ordinary music-hall, after it ceased to be a theatre. Ladies of high degree having taken it up, it is now the most favored London model coffee tavern and high class music-hall combined. The Hon. Secretary, Miss Cons, is a fifty years lessee. She is an enthusiastic and philanthropic lady. The price of admission is low, and the place is a temperance one. There are penny science lectures, readings, concerts and other high-class amusements for the laboring man. True, the aforesaid individual is frequently stubborn and prefers gin and bitters and the "flesh-pots of Egypt" to coffee, soda-water and high "cults." But he certainly pays his money and as certainly takes his choice, no matter how liberal, even radical, he may be, however he adores seeing the various members of the Royal family; and this privilege he may have frequently at the Vic.

The house was packed on Thursday, it being the first appearance at a place of public amusement of the Royal pair, or, as a workman in the 'bus said to his better half, "the bloomin' Royal paupers." By special permission of Colonel Milne-Home, M.P., the band of Her Majesty's Royal Horse Guards, conducted by Charles Godfrey, discoursed sweet martial strains. The first of these naturally was the national anthem, performed on the arrival of the Royal party. The audience rose as Princess Beatrice entered the box. She is a charming woman in appearance, looking utterly unlike her pictures. Her brown hair was dressed in a high French twist, with soft rings about her forehead. Through these pretty rings three of four diamond and pearl pins gleamed and glittered. She has a sad expression, save when she smiles. Then her whole face lights up, and you say, "What a sunny, bonnie faced English gentlewoman!" Her figure is very beautiful and womanly. She wore a black lace gown heavily embroidered with jet beads. The bodice was only moderately *decollete*, while the sleeves came an inch below her elbow. She wore stone grey Suede gloves of about four buttons length. On her right wrist was a band of diamonds, on the left a plain gold band. Her earrings were pearl solitaires, her necklace two rows of pearls with a protecting guard of a fine gold chain fastening with a pearl pin among her bodice laces.

Her husband, Prince Henry, is slender and handsome. He was in ordinary evening dress. They stood at the front of the box bowing their acknowledgments to the house during the Anthem The Princess and Prince with their suite then sat down. Princess Beatrice, or "Princess Henry" as she is now called, held an enormous bouquet. She had worn a graceful corsage bunch of stephanotis, but on her arrival she was presented by Clement Hoey with the very hugest bouquet I ever saw. It seemed to greatly embarrass her all the evening, the carrying of that miniature greenhouse. She never once intrusted it to any one to hold for her, which amiable compliment to her host made it quite impossible for her to applaud save by eyes and smiles and looks of general pleasure all round But Henry applauded enthusiastically, doing duty for both. Once she changed her seat the better to see a little girl violinist, Rose Lynton, who performed delightfully.

The Hon. A Yorke accompanied the Royal party, who were received by Samuel Morley, M. P.; the Countess Brownlow, Lady Frederick Cavendish, Lady Wellesley, the Hon. Mrs. I. Leigh and Miss Cons. The Duke of Westminster was to have been present, but at the last moment he wrote that he greatly regretted being prevented by illness from coming. The Royal box was decorated for the occasion. The flags were very beautiful, and there were quantities of them. The audience, though of a mixed character, were very orderly. Only a few orchestra stalls were occupied by ladies and gentlemen in evening dress, the rest of the house retaining its democratic character. Two rows of stalls were reserved for members of the press, who were present in great force.

The band played several selections from The Mikado, that opera being the one witnessed by the Royal pair on their last public appearance in London some weeks prior to their marriage. This fact of the Mikado music seemed to please the Princess, who, leaning forward, spoke to the Prince and smiled, The chief artists were Madame Adelina Heilmann, Mlle. Luella del Bardo, Miss Damian, Charles Chilley and Arthur Rousely, who sang a number of songs in a manner which called forth hearty applause from the audience. Madame Adelina Heilmann was encored in the first part for her excellent rendering of the grand aria (Traviata) "Ah! Fors e lui." and in the second part for the charming manner in which she sang the song, "My Dearest Heart," by Arthur Sullivan. Charles Chilley delighted his hearers with his singing of "Let Me Like a Soldier Fall," and an encore was demanded. The song was with a band accompaniment. The concert was in every way a great success. For the benefit of the lady readers of THE MIRROR, it may be mentioned that the ladies of the Princess' suite mainly wore black lace dresses, as did Princess Henry. On leaving she rose while Prince Henry assisted her with putting on her opera cloak, which garment was of dark brown velvet brocade, trimmed with brown feather trimming and lined with cardinal satin. The time she was putting on the cloak was the only time she relinquished "the greenhouse" to the Countess Brownlow, taking the flowers back directly the cloak was fully adjusted. The party remained all through the concert. My opinion is that Princess Henry is a very nice, sensible woman, and she seems fond of her liege lord, although I firmly believe she loved most of all her brother-in-law, the Grand Duke of Hesse, who, were it not for that stupid Deceased Wife's Sister bill, would now be her husband.

Quite a different although equally delightful entertainment occurred in the afternoon of the same day at a meeting of the Church and Stage Guild held at Neumeyer Hall, Hart street, Bloomsbury, close by the British Museum. A paper on Faust was read by the authoress of it, our beloved Ella Dietz, of New York (Mrs. Clymer).

She began her discussion of Faust by referring to the fact that the character was founded on a real personage who was said to have died in 1538. The first history of Johann Faust, the far-famed magician and black artist, was produced in the Autumn of 1587 at the fair of Frankfort-on-the Main. It seemed to have been written and acted as a terrible warning against the practice of the black arts. The book became very popular, and from the second edition of the book published at Frankfort, a translation was made into English, and published about 1589 Goethe was fifty-nine years of age when he commenced the first part of the work, and when finished it was his eighty first birthday, showing what long study and untiring care he lavished on the tragedy. Margaret was entirely a creation of Goethe's brain, for the character was not mentioned in the original or in Marlowe's "Faustus." Mrs. Clymer drew a sketch of the life and death of Faust. His great weakness, she thought, was his want of faith. His moments of faith were followed by long periods of doubt and mistrust. His compact with Mephistopheles was that he should give himself up to death in return for the power of saying to the passing moment, "Stay, thou art so fair." She opined that this compact was made under the impression that Mephistopheles would be powerless to effect his purpose. Mrs. Clymer's paper was scholarly and was received with hearty applause. Mr. Marston at its conclusion made a graceful speech of thanks, hoping the paper read by Mrs. Clymer would be published by the Guild.

Speaking of guilds reminds me that the Playgoers' Club are to have a lecture by Comyns Carr on the 22d. Several members of the club by the way, speak complimentarily of the late edition of THE MIRROR, which has the Romeo and Juliet-Margaret Mather supplement. Indeed, THE MIRROR is generally appreciated here by theatre-going people as a very able dramatic organ. A. W.

Some Paris Gossip.

PARIS, Nov. 27, 1885.

A great many Americans will shed a silent tear when they hear that the Folies-Bergere has failed. Yes, the once joyous variety theatre in the Rue Richer has been obliged to call together its creditors and to arrange for a settlement. Unless some compromise can be made the place will have to be closed and the ornamental bar-maids will be obliged to seek new pastures for their industry. Before the Eden Theatre was built the Folies-Bergere was the principal variety theatre, with a promenade and artificial garden. There all the young bloods who cared little about the performance and more about the frequenters of the place, used to pass their evenings. The Folies was also a great resort for English and American visitors, and in elbowing your way through the crowd you would hear as much English as French spoken. The bills were generally attractive and the orchestra above the average, Metra was the leader ten years ago, and some of his most popular waltzes were composed for the Folies. When parlor-skating was the rage here, some fire or six years ago, a huge rink was opened in the Rue Blanche and an endeavor made to draw away the crowd from the Rue Richer by adopting the promenade feature, which had made the Folies so attractive; but the attempt was not a successful one. The frequenters of the Folies-Bergere remained faithful to the old house and the Rue Blanche rink went under. If the Eden Theatre, with its gorgeous decorations, spacious promenades, attractive bar-maids and dazzling ballet, had not been established, the Folies would have had a still longer life; but this counter-attraction was too great. The crowd began to go to the Eden, the foreigners were attracted by the luxurious display, and the old Folies was little by little deserted. Curiously enough, while the Eden has ruined the Folies Bergére, it has not escaped one failure itself. The original company lost about all it put into the enterprise, and there has been more than one change in the administration. But a large concern like the Eden finds less difficulty in raising capital than a small affair like the Folies-Bergere.

The Italian ballet feature still finds favor with the managers of the Eden, although there was talk at one time of changing the programme. After Excelsior, Sieba and Messalina, we are now to have Speranza, written by Signor Danesi, author of Messalina. Speranza is a fantastical fairy ballet in three acts and twelve tableaux. The heroine is the daughter of a rich Grenada gentleman, and has two suitors, a silly old Baron and a charming young sculptor, Benito by name. The artist is protected by the Prince of Grenada, who has great confidence in Benito's future. Speranza loves the sculptor and detests the Baron. The intrigue turns upon the marriage of Speranza and Benito, which takes place after numerous adventures. Apropos of this forthcoming work, it may be interesting to see how an Italian ballet is composed. After the author has written out his plot he arranges the dance. Each ensemble and each step is designed as mathematically as a geometrical figure. For the grand tableaux of the dance several plans are made, each one indicating one of the phases of the action. These plans are made in colors, a different tone indicating the steps for each of the several classes of dancers. For Speranza there are one hundred and fifty of these plans. When they are all finished the author explains to the composer what sort of music he wants; he also superintends the making of all the costumes. No matter how insignificant the costume, all pass through his hands. After the music is written the author begins to teach the steps to his interpreters. A pianist and violinist play the motive and then the author first dances the step himself, at the same time giving all the necessary explanation to his leading dancers. The dancers watch the author closely, for the hands play a prominent part in the explanation of the steps When he closes both hands and points to the floor, that movement indicates that the passage ought to be danced upon the points; striking one hand gently against the other obliquely means the step called the *jeté*; raising them horizontally denotes that the dancer ought to return to the level; passing one hand before the other and tracing a sort of ideal half-circle is the indication of a run. When the artists have thoroughly comprehended the author's idea they dance the step and continue to repeat it until they reach perfection, or as near as possible to it. All the parts of a ballet are learned in this way. For the ensemble movements it is different. The author places his groups as he has massed them on his colored plans; then he makes them go through with their evolutions in showing them how they ought to go. All the complicated manœuvres are conducted by two guides, one at the right and one at the left. The dancers follow their guides without occupying themselves with the rest of the ballet. This method simplifies the studies and gives to the ensemble figures a remarkable precision. Mlle. Cornalba is to interpret the role of Speranza.

M. Coppée's new poetic drama, The Jacobites, has been very well received at the Odéon. As an acting piece it is not so good as Severo Torreli, played two years ago. It is rather an epic poem made to be read by the fireside. M. Coppée's verse is strong, flowing and, at times, brilliant. Its personages, however, lack life. The Jacobites is not, strictly speaking, an historical drama. The uprising of the Stuart partisans is used as a framework for the setting of a love intrigue in which the Pretender is the hero, and Marie, a street beggar, the heroine, An interesting feature of the performance was the debut of Mlle. Weber, who played the role of Marie. This young lady, after six months' study, carried off the first prize for tragedy at the Conservatory this Summer. Some surprise was expressed when this award was made, for it is not customary to give a first prize after so short an amount of study. But Mlle. Weber pleased the jury. Her slender figure, fine head, expressive eye and ardent voice indicated that she had a calling for her profession and that the school had taught her all it could. Her education only needed the practical experience of the stage. Well, the judges seem to have calculated correctly, for in the long and difficult role of Marie Mlle Weber has won a most striking triumph She appeared as easy and graceful as though she had been years upon the stage, while her gestures and attitudes were those of a finished artiste. Her delivery of Coppée's admirable verse was remarkable; all the range of expression, from tenderness to passion, found its just tone and variety. Certainly, Mlle. Weber has a bright future before her. Already the administration of the Comédie Francaise has offered her an engagement. The Francaise, however, is already overstocked with young artists, who remain idle a great part of the time, and the Odeon is, therefore, a better school of practice for the young debutante

Victor Capoul is busily at work securing the capital for a new theatre, to be called the Opera Lyrique, He announces that his plans are nearly ready, and that in all probability the new house will be opened in one year. It is understood that the theatre will be built in the centre of Paris, not far from the Grand Opera. It will be arranged after the plan of the Bijou Theatre of Boston, and it is announced that the *ouvreuses* will be replaced by ushers—a reform that ought to be introduced into all the French theatres. The young French composers are delighted with Capoul's enterprise, for they see in it a chance of getting some of their works produced. As it is now, they have decidedly a poor show. The Opera-Comique has an old and varied repertory, of which people never tire, and when a new opera is wanted, M Carvalho generally calls upon some musician like Massenet or Delibes, who has already made his mark. As for the Grand Opera, in its present financial state no director would risk bringing out a work by an unknown composer. M. Capoul's first new opera will be Jocelyn, arranged from Lamartine's poem by Armand Silvestre, with music by Benjamin Godard, a young composer, who succeeded M. Pasdeloup as conductor of the Winter Circus concerts.

M, Albin Valabreques' new comedy-vaudeville, The Nomme de Paille (Man of Straw), has made a hit at the Menus-Plaisirs. The piece resembles The Deputy from Bombac, which was played at the Comedie-Francaise last year, although it was written before M. Besson's comedy.—Regine, a melodrama of the darkest hue, by George Richard, has just been successfully produced at the Dejazet.—Meilhac is writing a three-act piece for the Varietes.—Mlle. Jeanne Granier is to create the leading role in The Bearnaise, the new opera-bouffe now in rehearsal at the Bouffes. —Sardou's Georgette is announced for Dec. 10 —The dress rehearsal of Massenet's Cid took plaee at the Grand Opera last evening. The house was full and the performance satisfactory in every respect. The premiere is to be on Monday. STRAPONTIN.

The McCullough Address.

Harry Edwards' Address at John McCullough's funeral has been presented by that gentleman to the Actors' Fund. Copies will be sold for the benefit of the Fund. It is to be printed on satin, on card-board, on plate paper, and in pamphlet form—the latter for general distribution at a very small price. On the Address appears a steel portrait of the lamented actor. The get-up of the Address admirably adapts it for framing. A large edition will be struck off at once.

It is thought that the sale will yield a neat little sum to the Fund treasury. A demand has already set in. Samuel Colville has ordered one hundred copies of the satin print for distribution among friends of the tragedian and of himself.

There promises to be any amount of tragedy at the Star Theatre next season. The ball will be set rolling by Lawrence Barrett, who will open on August 30, for a season of six weeks, to be followed on Oct. 11 by Wilson Barrett and his English company from the Princess Theatre, London, for three. Following Wilson Barrett comes Edwin Booth for a season of four weeks, and then Louis James for two weeks or more.

From present appearances the grand entertainment in aid of the Sick Relief Fund of United Council, No. 1035, A. L. of H., at the Lexington Avenue Opera House, next Sunday evening, will be a great success. Among those who have volunteered and will appear are Kyrle Bellew, Harry Edwards, George Clarke, William Elton, Daniel Leeson, W. H. Pope, Mark Smith, De Wolf Hopper, Edwin Hoff, Charles Plunkett, Lilly Post, Marie Jansen, Mathilde Cottrelly, Harry Fisher, Jacob Moye, the Bent Brothers, Turner and Reynolds, P. W. Goatcher, J. W. Rough, Herman Brode and others.

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